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Editorial Board: E. B. Birge, Chairman; John W. Beattie, Geo. O. Bowen, Louis W. Curtis, P. W. Dykema, Will Earhart, Karl W. Gehrken, Max T. Krome, Paul J. Weaver

Taste

ONE of the most serious artistic difficulties here in America is the large amount of poor music that prevails. We are not referring so much to the popular dance music of the day. Jazz is so ubiquitous that one cannot escape it, and our attitude is merely that such music is meant to be danced to as it is played for us by paid performers rather than to be sung or listened to. When we refer to "poor music" we are thinking rather of the dull or vulgar church music that is still being published and performed in such large quantities and which seems to be perfectly satisfactory to the majority of church goers; of the stereotyped marches which our bands are apparently perfectly content to play at their out-door concerts and to which members of the crowd lend at least half an ear as they eat, drink, and converse; of the insipid tunes and the saccharine harmonies played in our hotel dining rooms—often by really skillful musicians; of the sobby and insincere "heart songs" heard so unendingly on stage, in movie, and from loud speaker.

An incredible amount of this poor music is being played and sung all around us and the disturbing thing is that most people are apparently perfectly satisfied with it and crave nothing better. In other words, in spite of our many fine symphony orchestras, our great opera houses, our music foundations—yes, even in spite of music in the public schools—we still have not developed good taste on the part of the masses, in either composition or performance. Great numbers of people hear bad music badly performed—and like it. They hear good music badly played or sung—and do not realize that anything is amiss. Sometimes they even hear good music well rendered—and call it dull. The string quartet with all its subtle perfection of intonation and nuance is not as popular as the marching band, with its precision of movement, its bright colors, its shiny instruments, its loud noises. The sobbing tenor rendering "heart songs" is preferred to the lyric singer of Schubert *Lieder*. The female wailer of torch songs or of blues gets more recognition than the coloratura voice rendering Mozart with impeccable purity of tone. Not everywhere, of course. There are still, thank God, Carnegie Hall and the Coolidge Festival and St. Olaf's Choir and Hollywood Bowl. But the fact remains that as a nation we have not developed any surety in musical taste, either in composition or performance. There-

fore, we reaffirm our position that in the public schools where we have gathered together almost all the children of all the people—yes, and in private and parochial schools where the rest are to be found—one of our chief objectives should be the development of taste in both composition and performance.

If in the first grade two songs are available, one dealing with an attractive subject but ranking low in musical quality, the other high in musical worth but with a less attractive text; if under these circumstances the pupils choose the poorer music we must not be surprised. But if they still make the same type of choice in the sixth grade something is very wrong with the music teaching.

Again: if in the lower grades the pupils hear two phonograph records and applaud the performance that was louder or faster or more bizarre, we shall not be too much disturbed. But if they continue to applaud loud tone rather than pure tone, speed rather than perfection, and crude bizarre ness rather than subtlety of nuance when they come to the fifth grade or the sixth—or in junior or senior high school or even in concert hall as often happens—we music educators shall feel depressed, realizing that we have failed signally at one of the most important points.

Can artistic taste be developed during grade school life? Emphatically yes. The children are plastic at this time and, being amenable to suggestion, they can be led almost anywhere. Let the teacher select good music and let him sometimes allow the children to see that he, the teacher, enjoys it as music. If for some pedagogical reason a poor song must be used, let him frankly deride it as dull or inartistic. Let him commend the children's singing when it is lovely and tasteful, and condemn it when it is inappropriate or thoughtless. Let him use only high grade musical compositions, well performed, in the listening lessons. If a poor composition is heard over the school radio or if a good composition is poorly performed, let the teacher point out what is wrong, always being careful, however, to emphasize the beauty of a really artistic performance, rather than merely condemning or deriding the inartistic.

In this way the children will in the course of four or five years, come to look for a certain quality in the music that they sing, play, and listen to, and although by the end of the sixth grade we must not expect them to have developed really adequate or authoritative taste,

yet they will often astonish us by the astuteness of their remarks about the quality of the composition and the artistry of the performance.

The beginnings of the development of good taste constitute, then, a highly important objective, the learning being largely of the incidental type, and, of course, depending largely on the adequacy of the teacher's own artistic judgment.

KARL W. GEHRKENS

The Broad View of the Copyright Law

THE following paragraph is quoted from a folder now being given wide circulation by the Music Publishers Association of the United States:

Copying by any process—by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method—of any part of a copyrighted work, no matter for what purpose or use (religious, educational, theatrical or otherwise), *without permission of the copyright owner*, is a serious offense against United States law, punishable with heavy fines beginning at one hundred dollars, plus minimum damages of two hundred and fifty dollars. The United States copyright law is very very strict in this particular, and many actions are now being conducted against teachers, directors and other offenders making unauthorized arrangements or copies. The practice is dishonest and unfair to composers, authors and publishers.

It might be added that in the long run the practice is also unfair to music users. As a matter of fact, the benefits of the copyright grant accrue to the public as well as to the producers. Copyright legislation was first enacted to encourage and stimulate creative effort in the field of literature, music and art by insuring the citizen proprietary rights in his own creations. Without such protection, authors and composers—and their publishers—would have no control over any of their works that are put in print and made available to the public. Through copying or reproducing processes, borrowing or renting, anyone and everyone would have access to anything, with the bulk of the first editions still on the stockroom shelves. Music, plays, operettas and the like could be performed at will by unlimited numbers of people, with little or no return to the publishers, who

would consequently be unable to pay royalties to authors or composers—to say nothing of engraving, printing and paper costs, and sundry other items.

Under such circumstances, only philanthropists would be able to undertake the hazards of publishing, creative effort would therefore be stifled for lack of outlet, and famine would threaten so far as new compositions and arrangements are concerned. The resultant condition and its effect on our musical progress can be visualized by every reader.

It is probably true that, in the majority of cases, copyright infringements are due to misconceptions of the law, rather than deliberate intention to appropriate property belonging to others. Further, it is likely that most infringements or evasions, witting or unwitting, may in these difficult times be traced directly to the necessity for carrying on with slender budgets or none at all. If the reader follows our line of thought he will agree that the self-same urge of economic necessity, as well as respect for the law, should counsel consideration for those, who already suffering from reduced volume of business, are endeavoring to carry on the processes of writing, printing and publishing that are so essential to the maintenance and growth of education.

All fair-minded people who understand the copyright grant and appreciate its purpose and effects are glad to abide by the spirit as well as the letter of the law.

The Tools of the Profession

GOOD work cannot be done economically without the necessary tools—and good ones. This is not a new thought; it is an accepted and long-established principle in the realm of business that proper equipment is essential to the efficiency of the worker—whether he works with his hands or his head.

Nowhere is the operation of this principle more apparent than in the field of music education. Books wear out and become obsolete; music libraries require replenishment; instruments must be kept in repair and



In-and-About Chicago Music Supervisors Club

This organization, composed of music supervisors and teachers in the Chicago area, with a membership representing some fifty towns, is centering its attention this season on the National Conference. The club as a whole, and through various committees, is actively coöoperating with the convention committee in the preliminary arrangements and membership campaign, and will hold its annual festival as a feature of the Conference program.

necessary replacements made. The problem in such times as we have been passing through is an acute one and demands serious attention of any person who is in any degree responsible for maintaining the efficiency of a school music department.

These comments are inspired by paragraphs in a letter recently received from a JOURNAL reader:

".... Although our salaries were cut, and our force was reduced to some extent, we still carried on—one year, then two years. By the end of the second year we seriously felt the results of a vanishing budget for books, music and equipment. In fact, we were rapidly reaching the point where I could see that our work was failing in its mission to give the most benefit to the most students. I decided that two years of 'getting along without' was enough, for not

only were we getting along without the proper results, but without any appreciation, so far as I could see, for the economies thus effected. We decided for ourselves that we would get what we needed—and earn the money to pay for it. Thus far our concerts have netted more than enough to pay for the absolutely necessary purchases for this year. The results have been satisfactory from the standpoint of the townsfolk who have responded sympathetically by giving us good attendances at our various concerts, and our music work throughout the schools has received quite an impetus from the added interest of the music students and from the interest taken by other students as well. This is no new idea, because many music departments, especially in smaller communities, are paying their own way. However, I fear there are some who have forgotten that this is possible, and to all such I would like to say we are jeopardizing the school music program and our own jobs if we allow such a thing as a mere lack of budget to deprive us of the equipment we really need for effective work in the music department."

The Conference on the Air

A new series of Music Education Broadcasts over NBC Blue Network, Sundays at 10:30 A. M. (Eastern Standard Time), beginning March 4—Sponsored by Music Supervisors National Conference.

HERE is one way to help your own work, and possibly help create work for others who are not fortunate enough to be employed at present. Have your children and their parents listen to the series of broadcasts which have been arranged by the Music Supervisors National Conference. There will be six broadcasts on successive Sunday mornings from 10:30 to 11:00, Eastern Standard Time, beginning March 4. The country-wide Blue network of the National Broadcasting Company will carry the programs, which will be announced under the heading of **MUSIC AND AMERICAN YOUTH**.

The plans of the Committee* appointed by President Butterfield contemplate presentation of programs that will serve as examples of the beautiful results obtained when music is well taught in the public schools. The broadcasts will be made from six cities where facilities for chain broadcasts are available. The director of music in each of the six cities, in collaboration with a local committee, has selected various aspects of school music which can be effectively presented on the air and which will serve to interest parents and school officials in fine standards of accomplishment. On the various programs will appear work from the primary grades through the senior high school. The allocation of dates, together with the committee in charge of each broadcast, is as follows:

New York—March 4: George Gartlan, Director of Music, Public Schools; Hollis Dann, New York University; Osborne McConathy, Glen Ridge, New Jersey.

Boston—March 11: John O'Shea, Director of Music; C. C. Birchard, Publisher; Francis Findlay, New England Conservatory of Music.

Cleveland—March 18: Russell V. Morgan, Director of Music, Public Schools; Karl W. Gehrkens, Oberlin College; Arthur Shepherd, Western Reserve University.

Denver—March 25: John Kendel, Director of Music; H. E. Tureman, Director, Civic Symphony Orchestra; Florence L. Hinman, Director, Lamont School of Music.

Chicago—April 1: John W. Beattie, Northwestern University; O. W. Anderson, Public Schools; R. Lee Osburn, Maywood, Illinois; LeRoy Wetzel, Chicago Public Schools.

Washington—April 8: E. N. C. Barnes, Director of Music, Public Schools; M. Claude Rosenberry, State Director of Music, Pennsylvania; Lieutenant Benter, Director U. S. Navy Band.

Each program will consist of from twenty to twenty-five minutes of music and a brief address by a prominent speaker who will indicate the importance of an adequate musical education for every child, and testify to the contribution school music has made to the life of the local community. The list of speakers will be announced in the near future.

The more widely these broadcasts are heard, the stronger will be the desire to have fine music in the schools of our country, and the more likelihood there will be that the present music education program will be strengthened and expanded. Further, each supervisor of music will be interested in hearing what has been selected to represent the school music of the various communities.

If each supervisor, after he has heard a few of these broadcasts, will report the reaction in his community, the general committee will be in a better position to plan future programs. Please remember that the criterion for judgment is, "How does the broadcast strengthen the position of school music in your community?"

Communications regarding the broadcasts may be sent either directly to the chairman of the local committee, or to the chairman of the general committee, who will use the comments sent in as a basis for the preparation of other programs.

There will be, also, a series of daily broadcasts from the Conference in Chicago (April 8-13).

*Personnel of the Music Education Broadcast Committee: Peter W. Dykema, Chairman (Teachers College, Columbia University, New York, N. Y.); Clarence Birchard, Boston, Mass.; Hollis Dann, New York City; Franklin Dunham, New York City; George Gartlan, New York City; Osborne McConathy, Glen Ridge, N. J.; Victor L. F. Rebmann, Yonkers, N. Y.

The Place of Music in This Changing Scene

FRANK W. WRIGHT

Massachusetts Department of Education

THE period of one hundred years that has elapsed since the beginnings of our modern public school system divides itself into half-century periods with three marked characteristics. Beginning in the early thirties of the last century, and extending well past the middle of the century, we had the period of establishment. The foundation stones of our modern public school system were then laid in the constitutions and statutes of the states then existing. Under the leadership of Horace Mann, in Massachusetts, public opinion for the support of public education through the taxation of property was created and spread throughout all parts of the nation. This same period gave us the idea of the trained teacher and the first institutions for that purpose.

After the recovery following the Civil War, and beginning very definitely about 1880, we entered upon what might be called the period of expansion in American education. Concrete evidences of this expansion are found in the rapid growth of the curriculum, the development of the modern school building, the evolution of the graded textbook, and the tremendous increase in enrollment, especially in the secondary school.

Present Needs vs. Precedent

Fifty years later, or at the present, we find ourselves in the midst of what may be called the third period in the development of American education, namely, the period of evaluation. This evaluation has unfortunately taken the form, too often, of destructive criticism of the schools. It has, however, had some salutary effects in that it has brought about a critical study of education from within as well as some constructive criticisms from without. While this period of evaluation has been accentuated by the depression, there are evidences that it would have come, probably more normally and naturally, had there been no depression. There is every evidence that it will outlast the depression and that, for several years to come, the public schools will be under discussion as to their costs, their offerings, and their service.

Among these criticisms the most superficial and, at the same time, oft-repeated is that the schools are spending time and energy on the teaching of fads and frills. While neither a fad nor a frill has ever been accurately defined, the impression in the minds of most of those who use these terms as a convenient method of criticising education, is that fads and frills are subjects recently introduced into the curriculum and, for that reason, can be most readily dispensed with when financial conditions make reduced budgets necessary.

Music and art have lent themselves most readily to the irrational attack that has been made upon school costs under the definition of fads and frills. In addition to these, homemaking for girls and shopwork for boys,

together with health and physical education for both girls and boys, have been under very serious attack. Many school systems have eliminated these subjects entirely or greatly reduced the time and money made available for them. If recency is a test of a fad or a frill, art can no longer be so regarded. In 1873, this subject was made compulsory by law in the schools of Massachusetts. There is ample evidence that music has been taught in most of the progressive school systems of the country for half a century. We have been training teachers of home economics for more than fifty years and of shop work for boys for more than twenty-five years. Those who call these subjects fads and frills in the belief that they are new and unnecessary are woefully lacking in their knowledge of educational history.

Closely related to this discussion of fads and frills is the result of the recent practical abolition of child labor under sixteen years of age through the adoption of the industrial codes. In times of normal business hundreds of thousands of children from fourteen to sixteen years of age were out of school and in industry, many of them because there was nothing in the school program of special interest to them. It is generally believed that these children will never again be employed in the major industries of the country. This means that all children up to sixteen years of age are to be cared for by the schools on a full-time basis in the future. No better argument can be advanced for the restoration at once to the curriculum of the so-called fads and frills as a necessary means of meeting the interests of the non-academic type of child who is being returned to school, even in these depressed times, to the extent of one hundred thousand pupils. Any school system that abates the emphasis on music, art, homemaking, shopwork, and health education at a time when scores of thousands of motor-minded children are returning to school is creating for itself an educational problem of the first magnitude.

A New Curriculum for a New Era

During this period of evaluation in American education, the curriculum is naturally in a state of flux. Old traditions are broken down and new standards are being set up. This is a most opportune time for teachers of music to evaluate their own subject and to establish it more firmly in the new curriculum which is rapidly taking form. It goes without argument that this new curriculum will be a modernized curriculum and one better able to prepare young people for the new leisure which is to be the possession of all henceforth. He is very short-sighted indeed who does not see the close correlation between the thirty-hour week in industry and the place of music in home and community life. The music supervisor never had a better oppor-

tunity to justify his subject than now presents itself due to the tremendous change in our social and economic life. "Music and the New Leisure" might well be the challenge of the day to the supervisors of music.

Fifteen years ago there appeared as a publication of the Department of the Interior, a small bulletin known as *The Cardinal Principles of Secondary Education*. This bulletin set up seven objectives of the modern secondary school, which have since been the most effective means of bringing about such changes as have come to this all too-traditional portion of our public school system. You will recall that "worthy home membership" and "worthy use of leisure time" were two of these seven objectives. There does not seem to be any subject in the curriculum that lends itself more readily to these two, and to others, of the seven objectives than the subject that brings you to this conference.

Balancing the Budget of Human Values

There is well-defined feeling that the industrial revolution has reached its climax and that henceforth American life will place less emphasis upon the power of machines and more emphasis upon ethical and spiritual values. The great problem of the future will be that of catching up in the realm of intangibles with the unprecedented development we have experienced in the realm of the tangibles. Many of our social and ethical problems are today the result of our one-sidedness in the direction of material values. I need not point out to you the great place that music should take in this cultivation of human values.

A quotation from Siegfried's book *America Comes of Age* is pertinent in this connection:

We are forced to conclude that the price that America pays for her undeniable material progress is the sacrifice of one aspect of civilization. Thus they are advancing in one direction and retrogressing in another. The material advance is immeasurable in comparison with the Old World, but from the point of view of individual refinement and art, the sacrifice is real indeed. Even the humblest European sees in art an aristocratic symbol of his own personality, and modern America has no national art and does not even feel the need of one.

In a recently published interview Roger Babson, the eminent financial authority, tells of a conference he had with Thomas Edison shortly before Mr. Edison's death. Mr. Babson said:

In my last interview with Thomas A. Edison I asked him what he felt would be the next great invention. He replied: "Babson, I haven't a reputation for being a religious man, but if there is an Almighty Spirit ruling this universe, I believe He will wish that we get caught up spiritually and socially before we are allowed to enjoy further technological inventions. Yes, Babson, I believe the next great inventions will be along social and ethical lines rather than along mechanical or electrical lines."

Zanzig in his fascinating book *Music in American Life* tells of a city of 350,000 population that spent \$200,000 for two weeks of opera, and had only 8 supervisors of music in the public schools, enrolling nearly 80,000 pupils. Of course, such a disparity of expenditure is wrong, but one wonders if the community is wholly to blame. Some responsibility for such a condition rests with those of us in public education. Should we not have

more fully justified music in the public schools in that city?

In this same book is the comparison of 92,000 pianos sold in 1929 in the United States, and during the same year \$890,000,000 worth of radio equipment was in use. Here again we have some disturbing evidence that active participation is giving way rapidly to passive, and often superficial, listening to music. This is contradictory to the modern tendency toward creative activity in education.

All this means that those responsible for public school music should be more aggressive in its defense and more insistent that it be given a larger time allotment in the program of studies. More pupils in the secondary school should be studying the literature and biography of music and the form of great musical presentation as a part of their general culture and education than are now doing so. I can see much reason in the general education of a boy and girl for them to know something of the life of Mozart, Schubert, and Haydn as we now require that they know something of the life of Washington, Jefferson, and Lincoln. Why not a period a week for a half-year in the high school for the study of the literature, biography and forms of music, with ample use of the radio, phonograph, and school music organizations for demonstration purposes? Such a course would give all high school graduates what most of them do not now possess, namely, an appreciation of music as one of the great cultural forces in civilization.

We Must Go Forward

Great changes are in the making in all phases of our American life. Old forms are being broken and new forms created almost daily. We must frankly face this rapidly changing American scene and prove all things, holding fast to that which is good. If this means that certain traditional ways of doing things in the field of public school music are out-moded, then we should be ready to try something new, even though experimental, and not clearly defined as to ends and means.

In addressing the freshman class at Dartmouth College at the opening of this academic year, President Hopkins, said:

As in the State and the church, so in the college, emphasis upon formerly held tenets of personal rights and personal immunities must be subordinated to safeguarding principles deemed to affect the general welfare at large. Let us make no mistake in faculty or student body concerning this matter, as related to higher education. Concentration upon the advancement of the general welfare is of first importance. A year ago, I spoke of change as opportunity. Today I speak of it as necessity. The only thing on which practically all men agree is that we could not have remained as we were.

If we could not have remained as we were, then it is a corollary that we shall not return to conditions as they were before this earth-shaking depression came upon us. As we emerge from the present difficulty let us go on to something better and finer in the field of public school music.

NOTE: This is an abstract of an address delivered by Mr. Wright before the Music Section of the New Jersey State Teachers Association Convention, Atlantic City, November 11, 1933.

What Folksongs Reveal to Music Educators

JACOB KWALWASSER, Ph. D.
Professor of Music Education, Syracuse University.

APPROXIMATELY ten years ago, Dr. Esther Gatewood reported an *Experimental Study of the Nature of Musical Enjoyment* in one of our research journals. The specific purpose of her study was the analysis of the feelings reported by the hearers as experienced from listening passively to music and the determination of the relationship to the experience of pleasure or displeasure which these feelings and emotions aroused in the listener. Those interested in her study will find it a profitable one to read. I wish, however, to reveal the source of the terms used in the following folksong study, and to acknowledge my indebtedness to both Dr. Gatewood and a group of seniors enrolled in the Public School Music Department of Fine Arts College, Syracuse University, who aided in tabulating the contents of approximately 3,000 folksongs. Russia, Germany, England, France, Scotland, Norway and Sweden are represented in this investigation.

Each folksong was examined and classified for its predominant mood or predominant expression and a single value was assigned to it. This content classification will be found in Table I. Let us examine this table, which reveals the frequency of occurrence in terms of percent. The classification "Sadness" for example, contains 30 percent of all the Russian folksongs examined, whereas only 4 percent of the French folksongs express this value. It is worthy of note that only 4 percent of all Russian folksongs express "amusement," while the French and English percentages are 27 and 26, respectively.

Now let us examine Table II, which contains a summary of the contents of all folksongs for all nations. Love songs, with a percentage of 22 are most numerous. Let me add, parenthetically, that many of these love songs express unrequited love and the bitter-sweet uncertainty of courtship. "Sadness" and "amusement" with a frequency percentage of 16 apiece are next in order. The writer was astonished to find "amusement" characteristic of only one-sixth of our folksongs, but our findings in this respect are in agreement with the following observation made by Dr. Gatewood: "Amuse-

ment plays only a small role in the total experience of musical enjoyment."

To simplify and summarize our findings further, let us combine our values under two final headings; namely, *Active* and *Passive*. Under the *Active* classification let us list "joy," "amusement," and "patriotism;" and under the *Passive* classification let us list "rest," "sadness," "love," "longing," "reverence," and "dignity." If we total the percentage frequencies for the two classifications, we get 39 for the *Active* and 61 for the *Passive* reactions. This gives us a more general indication of the characteristics of the folksongs studied. It also gives us a vivid picture of the meaning and the mission of music in general and folksong in particular. It reveals that folksong expresses the happiness and the joy of life, to be sure; but more frequently folksong expresses the seriousness and the frustrations of life. In other words, the sober and the sombre rather than the gay and the frivolous are stressed in folksong literature.

I have a friend who maintains that music does not entertain him. To him, music is a communication of affective states for the purpose of establishing bonds of sympathy and understanding. To him, music is an experience to be lived. It is something much more subtle than mere sensuous experience. It is an interpretation of life in its manifold aspects, and not merely a superficial presentation of human trivialities. To him it expresses unattainable yearnings, thwarted impulses, reality and unreality, hope, faith, fear and reverence. In short, those values which are not completely nor too frequently satisfied, but which crave more complete realization. His attitude is well supported by our folksong investigation.

And so I find myself at variance with many of my colleagues who would organize music education chiefly on a leisure consumption basis. Is music primarily for leisure time and are not many of our leaders making irretrievable blunders in stressing the importance of leisure time values unduly? This is an important and timely question for music education today, and should be faced squarely by the entire music profession.

TABLE I
Content of Folksongs by Nations
(By percentages)

Russia	Germany	England	France	Norway	Sweden	Scotland
LOVE	18	27	19	22	10	35
REST	4	8	2	7	8	3
SADNESS	30	10	12	9	11	26
JOY	5	23	16	21	21	6
LONGING	22	10	8	3	14	11
AMUSEMENT	4	11	26	27	18	8
PATRIOTISM	8	5	8	3	9	9
REVERENCE	4	6	3	8	5	1
DIGNITY	5	..	6	..	4	1

TABLE II
Summary—All Nations Combined
(Frequency in percentages)

LOVE	22
REST	5
SADNESS	16
JOY	15
LONGING	11
AMUSEMENT	16
PATRIOTISM	8
REVERENCE	4
DIGNITY	3

Let us not forget that all of these folksongs were produced in generations antedating ours, when leisure was relatively rare. In those days when work hours were long and play hours short, man found music his companion and helper. These folksongs brought escape from the mundane and the worldly. Singing was not relegated to after-work hours. Singing, both individual and group, gave release to the individual's pent-up feeling and internal pressure, thus restoring to the singer some semblance of emotional and social poise and balance. Singing was and is for the purpose of adjustment and can be accomplished silently. Strange as this statement may appear, its accuracy may, nevertheless, be easily established. Just as thought may proceed without audible speech, so singing may proceed without audible sound. In other words, singing need not be heard objectively to be experienced. Such singing may accompany much of our motor activity both at work and at play. The mere recollection of melodies energizes and reorganizes us so that we become better adjusted to our environment. But I must not convey the impression that singing which accompanies work must necessarily be silent, for such a statement could not be supported. I wish merely to indicate that much of the singing which we do cannot disturb our fellow workers, for they are incapable of hearing it.

I am not unaware of our increasing leisure for a part of our population and the numerous new problems which our leisure will bring, nor am I unaware of the

important role which music must play in profitably consuming this newly acquired leisure. I desire more recognition for music, realizing as all of us do, that music is a social stabilizer. What I dread, however, is the danger of defending music principally on its leisure-time values. These values as we know are not chiefly play values but values integral and invaluable to life. We must contend that music is not merely for leisure but for living.

Music must be made a vital force in the life of the child, and subsequently in the life of the adult, for we are providing, by means of music, the tools for self-renovation and regeneration. Music is not to be limited to spare-time use. Our art contributes to life's richness and fullness and it knows no temporal division of work and play-time, leisure and labor. Our art provides for the substitution of imaginative freedom for bodily imprisonment; for the achievement of perfection in a world of imperfection; for the release of pent-up feeling; for self-realization as well as self-effacement. To make music synonymous with fun is simply to cheapen it, although we know that it contributes to our amusement and pleasure. Music is life expressing itself in sound. It is both an expression and an enrichment of life. It expresses the sterner and subtler realities more frequently than it expresses life's lighter values. We must keep these considerations constantly in mind so that we may better fulfill music's mission.



Conference Reminiscences: Singing in the Grand Staircase at Hotel Stevens (1930)

Correlation: Its Philosophy and Practice

KARL W. GEHRKENS

Professor of School Music, Oberlin Conservatory of Music

THE whole progress of modern thought is in the direction of recognizing the essential connectedness of everything. In Philosophy this idea finds form in the thought that everything in the universe is inevitably related to everything else. In Political Science it is now recognized in theory if not in actual practice that the countries of the world all depend on one another, and that no one people can be independent of the rest in the sense that they can plan their own affairs in disregard of the rights, the conditions, and the states of mind of other countries. Physics, Chemistry, and Geology are not independent sciences, as we used to think, but constitute a closely knit texture of codified principles and formulae with regard to the inert part of the universe. Psychology is not merely "mental science" as it used to be called, but rather an organized group of facts about man's behavior, including physical, mental, and emotional reactions, recognizing the essential unity and inter-connectedness of these three and basing its findings quite as much upon Zoology and Physiology as upon what used to be called pure Psychology.

In Education we have been slow to put into practice the principles now so universally recognized as applying in the rest of the world. So we have continued to teach isolated subjects, taking great care lest our pupils get these various subjects "mixed up." Therefore we find boys and girls who, when they read a certain play called *Julius Caesar*, written by a gentleman named Shakespeare, never dream that its hero is the same Julius Caesar whose "Commentaries" caused them so much grief in their Latin courses a year or two before. Likewise, we have college students who learn in a music appreciation class that Haydn was born in 1732 and died in 1809; and it never occurs to them that this was the period of struggle for independence in America and that while Haydn was composing his minuet in the palace of Esterhaz, Washington was leading the American armies to victory in their fight for independence.

But educators, too, are waking up to the inter-connectedness of all the universe and we are hearing more and more about *correlation* and about the newer and still more striking term, *integration*; of *projects* that lead us into many related fields in the following through of an idea; of *units of work* in which subjects are forgotten in the pursuit of practical and comprehensive knowledge.

Music and Life

Music, too, is recognized as an integral part of life, rather than merely an isolated experience. And it is not merely an ornamental fringe upon the edge of life's garment but a vital part of life itself. Beauty permeates the universe. It is the *leaven* that causes life to continue to be a pulsating, throbbing, absorbing thing, not

merely a garnish that can be added or left off a *capriccio*. A universe without beauty would be a dull, dreary, hopeless universe. It is music and the other arts that make life interesting and bearable. So in dealing with music we must not teach it in isolation, but as a part of the common experience which is the life of humanity.

There is an element of danger in all this—the danger that in showing the connection of music with other things we shall divert our pupils' attention from the essential thing that is music and shall therefore cause them to fail to understand its structure and texture, to fail even to be aesthetically moved by its sheer beauty and thus to lose the very thing for which our art primarily exists. But this danger becomes serious only in the case of the poor teacher. The high grade instructor will be able to do both things: to teach music, once more in the words of Keats, as "A thing of beauty and a joy forever"; and to make both music and other subjects mean more because of a clearer understanding of their relations to one another, this in turn resulting in a more tangible integration of the whole combination into life.

The Principle of Correlation

Since it is now universally agreed that everything in the world is irrevocably connected with everything else and that music is thus vitally and intimately a part of the rest of man's life, therefore the teacher of music will consider his subject to be more than an isolated thing to be dealt with as though nothing else exists. Instead, he will try to understand how music is related to other parts of school life and will encourage his pupils to become intelligent about these relationships. He will also make an attempt to interest teachers of other subjects in music, to such an extent that they will all desire to correlate their subjects with music, even as the teacher of music is trying to integrate his subject into the general educational scheme.

The closest connection of all is probably that with the other arts, and the wide-awake instructor will discover many items in music that are closely related to similar items in painting and sculpture; in poetry, fiction, and mythology; and even in architecture—which has been fancifully referred to as "frozen music" and between the form of which and the design of music there are many obvious similarities.

But there are other contacts also, and the astute instructor will ferret out and correlate his subject with facts of Geography and History, of Language study and Literature, and of various occupations, such as farming, fishing, tailoring, storekeeping. He will help his pupils to see that art and nature are closely connected, and he will coöperate freely with the Physical Education department, realizing that here is a possible

alliance that may bring large returns in the direction of rhythm training; but which if not cultivated, may become an arch enemy because of the undesirable character of the music frequently used for physical education exercises. In order to make all this as direct and practical as possible, we shall devote the remainder of this chapter to certain suggestions concerning the correlation of music with various other subjects taught in the grade schools, showing in each case what the common elements are in the two branches of knowledge, and giving suggestions for establishing suitable relationships between the two.

Music and Physical Education

The linking of music and physical education should be emphasized in the earliest grades and it were well if music teacher and physical education instructor were to put their heads together and plan their work as a unit.

Folk dancing is both physical training and rhythm training. Then why not combine forces and have each department help the other? The teacher of music might well recommend folk dances that have genuine musical value, and the teacher of physical education in turn might try to have these dances performed in such a way that they would afford valuable rhythm training.

Is there any reason why the physical training teacher should not say a word about the type of folk life or feeling from which a particular dance has sprung, thus teaching history as well as physical education and music? And would not the music teacher be furthering his own ends as well as the health of the children if he planned his music lesson so as to have three minutes of rhythm work in the middle of a singing period, with windows thrown open wide and children on their feet rather than sitting during this time? The Indian dances of North America are interesting as showing a certain kind of early musical development, they are valuable as rhythm training, they give excellent physical exercise, and their reason for existence in Indian life explains a certain part of Indian social organization that is valuable for children to know. But if such organized knowledge is to eventuate, the various teachers must get together and plan in this direction.

Interpretative dancing is excellent rhythm training, wonderful physical training, high grade ear training; and it furthers such general educational aims as the development of grace, poise, and self-confidence.

Finally, music makes all formal physical education far more delightful—a fact which teachers of physical education are rapidly finding out and utilizing, for there is still a considerable amount of formal exercising even in these modern times when sports and games occupy so large a place in physical education. Here the interests of the two subjects may clash, for the type of music used during physical training is often of a kind

to destroy musical ideals rather than to build them up. But if there is a proper understanding between the two departments, the teacher of physical education will welcome suggestions from the teacher of music as to suitable compositions to be used during physical education drills; and the teacher of music, in turn, will be more than willing to go to considerable trouble to select reasonably good music for this purpose.

An operetta project offers further opportunity for correlation between music and physical education, the physical education teacher being the natural person to take charge of the various dances. Other departments will be drafted also, and if it is well planned an operetta usually comes to be a project sponsored by the entire school rather than merely by the music department.

Music and Nature

The next striking type of correlation is with nature study, and this, too, should be begun very early. Our lower grade music books are full of songs about blue birds and bumblebees and squirrels and lions. Why not have pictures of these creatures shown as the songs are sung; or, for that matter, why not have the younger grade school children sometimes bring their pets to school, as may be feasible and appropriate. Someone immediately answers, "Because the children will think of the pet rabbit that they see before them rather than of the melodic structure of the song or the tone quality with which they are singing." Granted. But they can be asked to sing it again, this time thinking hard about the tone quality and intonation; and still again because of the necessity for observing phrase repetition or some other constructional detail.

It all depends on the artistry of the teacher, even as does the success of the story told by the lecturer. If the latter does this poorly, the audience will merely laugh at the story but will not hear the lecture that follows. But if he does it well, they will probably get into a receptive mood as the result of the story and will now follow the lecturer's thought as he takes them from point to point.

The picture of a lion or the presence of a pet canary may constitute a distracting influence; or it may cause the group to become interested in the song and to sing it far more thoughtfully than they otherwise would. It depends upon whether the teacher is an artist or merely an artisan.

A very poor fourth grade—poor in voices, low in average mentality, and indifferent in attitude toward music—during the study of the evenly divided beat were doing interpretative rhythm work to a piece of music called *The Kangaroo*. This interested them to such an extent that there came a demand for other "animal music," and before long a circus project had developed. The coöperative room-teacher devoted the art period to circus work, the music teacher searched all her books for sight-reading and rote song material based on circus subjects, and eventually the circus itself was presented

(CONTINUED ON PAGE FIFTY-TWO)

NOTE: This article is a chapter from the manuscript of a book recently completed by Professor Gehrken, and now in press. Copyright is protected for the author.

Some of the Social Effects of School Music

JULIA STEVENSON HARDIN

Member of the Board of Education, Ithaca, N. Y.

MAY I speak as one not a musician, who has followed, with warm and increasing interest, a great and generously supported program of public school music in a richly favored community where the high school concerts at Thanksgiving and Christmas time are thronged by people—not the uncritically admiring audience of parents, but the music-loving people of the town, who look forward to these concerts as among the musical events of the season. Through many years I have been privileged to watch the *social effects* of a noble and wisely supervised musical education upon succeeding groups of young people, and it is with gratitude and hope that I record my impressions. Through a growing familiarity with good music, I have seen "the joy of elevated thoughts" become each year more of a controlling element in young minds. Many underprivileged children have found, through their awakened love of music, the doorway into richer companionships and wider contacts with life and people than would otherwise have been possible to them. Under the keen eyes and generous sympathy of one of the wisest of supervisors, hidden talent of which the child himself and his family did not dream, has been developed, and what might have remained a narrow and limited life has been released and become an adequate and useful asset to the community.

I am thinking of a sensitive little girl, suffering under the shock of recent bereavement, in a new school, sitting dumb and unresponsive to the appeals of teacher or music supervisor. Week after week she sits with lips unopened among the "listeners," making no effort to join in the singing, showing by no sign of response or interest that she was being won. Then, one day, she brought home, tightly clutched in her little hand, a note from her teacher: "Julia is no longer a listener, but a singer." A little thing, you say—just the slight touch of a wise and practiced hand—but it determined the direction and development of an eager child's interest. From that day on there has been a steadily deepening absorption in music until now, in college, that particular little girl, who had shrunk from the singing, declaring she couldn't sing and didn't like singing anyway, finds her glee club and church choir and solo singing the most rewarding experience of her life, and prefers symphonic music to any other form of pleasure.

A delicate little lad, somewhat separated from the boisterous play of his brothers and schoolmates by illness and resulting nervous frailty was, I do really believe, saved by his love of music from the irritability and isolation of the semi-invalid and also from that sense of inferiority which so often torments the delicate child who cannot compete with his robust mates. *In music he could excel.* Many a time, through the years of grammar school and early high school, did he slip away from the noise and riot of the others into the quiet little music room and there found not only peace, but a deep sense of fulfillment. Now, in early manhood, after years of the most severe and exacting professional training, he turns to his music as a thirsty man turns to a rushing waterfall, and, as a physician, looking back, traces much of his complete recovery from the nervous ills of childhood to the magic therapy of music.

There is rooted in our American—and especially in our Puritan—heritage, a strange horror and distrust of the arts; of music and painting, and all those flowers of rich experience and background which a pioneer people had to discard for a time. Scholars have traced for us an understanding of that deep trait. To a stern pioneer people, beset with harsh tasks, such "trivial" accomplishments seemed no proper part

of a man's life. They, at the very best, formed but the fringe of the durable and serviceable garment of "useful" occupations—an agreeable ornamentation, perhaps; a mere trifling and tolerated adornment which added neither to the comfort nor the warmth of the good wearable cloak in which man must be wrapped against the bitter cold of reality. We have seen in many good and otherwise enlightened people the lingering feeling that to give serious time and thought to music was a concession to the more frivolous side of life—that a person who devoted his whole attention to "the arts" needed some justification in his own mind and in the minds of his friends.

Inherent in this fear of the arts—the tendency to think of all that graces and beautifies life and lightens toil as frivolous—there has lurked a sinister aspect of our American way of looking at play, at recreation. Because so many of us have had to look outside of our own undeveloped selves for pleasure when the day's work was done, because the inner resources of our spirits have been so inadequate to bring refreshment and release from the drabness of toil, we as a people have been at the mercy of the professional playmaker, the entertainer, who for money provides for us, too often in unwholesome form, that fun which we are too ignorant, too impoverished in spirit, to find within ourselves. It is this poverty of resources, this pitiful supineness before commercialized pleasure, this drab hopelessness in the presence of leisure, which to many of us presents the saddest problem in the face of that increase of leisure that now confronts our people. Where, so adequately, so richly, can we furnish that training for joy as in music? Have we not seen it bring miracles to pass? In any community across America, fortunate enough to have one inspired and trained leader, we have seen dull hours lightened, narrow, isolated lives quickened and united by the alchemy of chorus and orchestra. We may well take courage from this thought.

Is there still latent in our practical minds, a remnant of our pioneer distrust of music as a mere ornament, a pleasing and harmless distraction, but not to be reckoned in budget or curriculum as furnishing training on a par with "solid subjects"? Certainly there could be no more convincing evidence of our fear of beauty—some weird distaste for and distrust of the imaginative and creative qualities—than our determined effort to rob our prosaic American children of even the very small amount of grace and poetry with which most of them are endowed. Poetry and music in most families, and alas, in too many schools, are looked upon as having no slightest element of value in the stern task of "fitting a child to make a living." All the sweet and gracious myths and fairy tales by which the childhood of the race was nourished and by which the child of today is made aware of mystical realities, are sternly suppressed by many mothers as "untrue"—when they are really often so very much more true than arithmetic!

Travelers returned from Africa have told us of the gift for antiphonal creative music which seems a native endowment of those primitive people. Any ordinary event—the passing of a stranger through the village, as well as the ravages of a lion and the hunt to capture him—may call forth from the children by the roadside a continuous original chantey which grows as one after another takes up the strain and passes it on with his own additions, until the traveler, going on into the dim forest trails, hears the last faint murmur of the young voices die away into silence behind him. Would we not do well to covet some such creative experience and expression for our own matter-of-fact boys and girls? Our

little boys may not break forth into creative antiphonal song as automobiles whiz by them and airplanes shatter the stillness above their heads, but I have heard and seen almost as lovely a thing. Passing along the streets, as the children troop home at noon or at evening, I have heard them, in a natural and spontaneous way, lifting their voices in some Christmas carol or splendid rousing chorus, their imaginations quickened by the beauty of the melody and their narrow and limited experience widened and deepened by the age-old beauty of the words. And I have smiled to think that despite all that may be done by inadequate parents, wretched movies and other influences, to thwart and deaden a child's eager spirit, he turns to the light as a flower turns to the sun. I have seen a chorus of little lads give a concert at an Old People's Home, or before some group of sophisticated women, and have had the buoyant hope that if turbu-

lent ten-year-old individualists could so subdue and discipline their unruly spirits to harmony and unity, that same severe and noble training might lead them on into willingness to live and work together.

Shall we call *history* and *biology* education, and not recognize in ever more intelligent and generous measure the profound educational value of a mental discipline which fits a developing mind into life; does for him this service of adjustment, gives to him not only a sense of harmony with a group so that if he fail in his small part, the harmony falls short of its perfection, but so infuses an element of joy into his all-too-dull days that even sorrow rests less heavily upon his young spirit? Surely there is no danger that our American children, even the most privileged among them, may become too buoyant, too well-fitted to cope with life, too vividly aware of loveliness!

Music Teachers' National Association

THE fifty-fifth annual convention of the Music Teachers' National Association which convened in Lincoln, Nebraska, December 27-30, was an unusual meeting from many standpoints. The program arranged by President Alfred Riemenschneider of Berea, Ohio, was a notable one, with excellent speakers and high grade musical performances, and an atmosphere of friendly comradeship permeating every nook and corner of the official hotel—the Cornhusker. The Association met in conjunction with the National Association of Schools of Music (Earl V. Moore, President) and the Nebraska Music Teachers' Association (Edith Lucille Robbins, President). The attendance was very large, the total being in the neighborhood of one thousand.

Some of the high spots of the meeting were: The Voice Forum conducted by members of the American Academy of Teachers of Singing, with Dudley Buck and John C. Wilcox, presiding; John Erskine's address on American music; The Organ Forum at which four scholarly addresses were given by Roland W. Dunham, Parvin Titus, Charles S. Skilton, and R. G. McCutchan; and The Piano Forum which was conducted by Rudolph Ganz and at which Mme. Winifred Christie played a recital on the Moor Double-Keyboard Piano.

Among the interesting features of the week was the diagnosis of several untrained voices made by Mr. Buck and Mr. Wilcox during the Voice Forum. Another was the concert by the

Lincoln Symphony Orchestra at which Howard Hanson conducted his own *Romantic Symphony*. At this same concert a group of choral numbers was sung by the Great Cathedral Choir as a memorial to Peter Christian Lutkin, former president of the M. T. N. A.

The "musical interludes" that always constitute an enjoyable feature of these meetings featured the music of Brahms including two groups of *Love Songs* (Op. 52 and 65) sung by the Brahms singers of Denver under the baton of John E. Wilcox; the *Quintet* (Op. 34) played by the University of Nebraska String Quartet with Ernest Harrison at the piano; and the *Sonata in G Major* for violin and piano (Op. 78) interpreted by Wassily Besekirskey and Joseph Brinkman of the University School of Music at Ann Arbor. There were also excellent performances by choirs from the Lincoln and Omaha high schools and from the State Teachers' College of Kirksville, Missouri. William Arms Fisher, former President, was toastmaster at the annual banquet.

Officers chosen for 1934 are: Karl W. Gehrken, President; Leo C. Miller, Vice-President; D. M. Swarthout, Secretary; Oscar W. Demmler, Treasurer; Karl W. Gehrken, Editor; Wallace Goodrich, C. V. Buttelman, and Edith Lucille Robbins to the three-year term of the Executive Committee, and Mrs. Crosby Adams and F. B. Stiven to the one-year term.

Milwaukee was chosen for the 1934 meeting.



Music Teachers' National Association Banquet, December 28, 1933, Lincoln, Nebraska

The National President's Page

By WALTER H. BUTTERFIELD

Music Education Broadcasts

EVERY music supervisor, every music teacher, in fact everyone connected with or interested in music education, will be vitally interested in a series of six broadcasts to be put on the air by the National Broadcasting Company. This series will use the coast-to-coast Blue Network, which in New York City has station WJZ for its outlet.

The broadcasts will show some of the outstanding work in schools around six central points, and will give the listeners a very good idea of some of the types of training in music which our young people are now enjoying. Besides the music, each program will include a short address by a prominent musician, educator or layman. The programs will be broadcast weekly, beginning Sunday, March 4, and ending April 8 (10:30 to 11:00 a. m. Eastern Standard Time), and will come from the following points in the order named: New York City, Boston, Cleveland, Denver, Chicago, and Washington.

There is a message in this broadcast series which should touch every community in the country, and I suggest that all those engaged in teaching music in our schools see to it that the children, and the community at large, are made aware of the fine programs that will come to them on the dates and at the time stated above. Many people who would be interested in the fine and high types of performance are not now conversant with the ideas and ideals which are constantly at work to make music education more and more valuable. These, as well as all students, parents, and music lovers generally, should hear the programs.

This is an opportunity of vital importance. We should make the most of it.

The Editorial Board

READERS will receive with satisfaction the announcement that Karl W. Gehrken has accepted appointment to the Editorial Board of the MUSIC SUPERVISORS JOURNAL.

While on the topic, I wish to take a few more lines to pay tribute to the fine work of our Editorial Board. The wide prestige of the JOURNAL, and the many fine things said by Conference members about the magazine, warrant this tribute and listing of the full membership of the Board: Edward B. Birge, Chairman; John W. Beattie, George Oscar Bowen, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Karl W. Gehrken, Max T. Krone, Paul J. Weaver.

The Irresistible Call of the Conference

DO you remember the experiences of the Sectional Conferences last year? Regardless of the depression, bank failures, curtailment of salaries, et cetera, four of the Sectional Conferences held their meetings as planned, and had surprisingly good attendance. I am

citing this as strong evidence of the drawing power of the Conference. With this assurance, plus gratifying reports of advance registration at the Hotel Stevens, I am confident that we shall have a large attendance at the Chicago meeting, and that most of the people who now think they cannot go to Chicago will find a way to go even though it be at the last minute. If you hesitate merely because you are doubtful about ways and means, take the advice of a seasoned "Conferencer"—decide now that you are going.

Especially if you want to sing in the great chorus it is necessary to reach an immediate decision and file your application with Dr. Dann at once.

Three New Features

WE have scheduled three features for our Chicago meeting which are new on a National program and which will be of great interest. They are:

(1) *The Instrumental Ensemble Contest* scheduled for Monday, April 9, and the Ensemble Festival scheduled for Tuesday evening, April 10, both of these being under the direction of the Band and Orchestra Associations, in co-operation with the Committee on Instrumental Affairs. This event will bring together the finest of the small instrumental ensemble groups.

(2) *The Solo Singing Contest* scheduled for Wednesday. This contest is being sponsored jointly by the Conference, the American Academy of Teachers of Singing, and the Chicago Council of Teachers of Singing. The Contest is the national final for students who have received awards in the preliminary competitions conducted by the Sectional Conferences.

(3) *The concert by the Supervisors Chorus* on Friday evening, which will be a most fitting climax to our Conference week.

Section Meetings

TOPIC assignments and chairmen for the division meetings scheduled for the Chicago program are as follows:

Elementary Music—General: Mary E. Ireland, Director of Music, Sacramento, California.

Instrumental Music—Elementary (Orchestra and Instrumental Classes): Helen M. Hannen, Supervisor of Elementary Music, Cleveland, Ohio.

Instrumental Music—Junior and Senior High: Charles B. Righter, University of Iowa, Iowa City.

Vocal Music—Junior and Senior High: Russell Carter, State Supervisor of Music, Albany, New York.

Elementary School Choirs: Ernest G. Hesser, Director of Music, Cincinnati, Ohio.

Vocal Ensembles: Carol M. Pitts, Head of Department of Music, Central High School, Omaha, Nebraska.

Instrumental Clinics: A. R. McAllister, Joliet, Ill.; Adam P. Lesinsky, Whiting, Ind., Co-chairmen.

Piano Class Teaching: Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago.

Class Voice Teaching: Chairman to be announced.

Music Appreciation: Sadie M. Rafferty, Director of Music, Evanston, Illinois.

Music Theory in the Secondary Schools: Francis Findlay, New England Conservatory of Music, Boston.

Radio in Music Education: Louis Woodson Curtis, Director of Music, Los Angeles, California.

Music Administration: George Gartlan, Director of Music, New York City.

Rural School Music: Ada Bicking, Butler University and Arthur Jordan Conservatory of Music, Indianapolis, Indiana.

Supervision: Russell V. Morgan, Director of Music, Cleveland, Ohio.

College and University Music (Problems Other Than Teacher Training).
Glen Haydon, University of California, Berkeley.
Teacher Training: Karl W. Gehrkens, Oberlin College, Oberlin, Ohio.
Music in the Parochial Schools: Sister Mary Antonine, Rosary College, River Forest, Illinois.

Programs, meeting places and times will be announced in the next issue of the JOURNAL.

The National Music Supervisors Chorus

THE decision to undertake this project was influenced by the overwhelming opinion of Conference members, who evidenced a general desire for a chorus made up of the finest voices in our organization as a feature of the coming biennial meeting in Chicago. The widespread demand was not without strong supporting factors; the reasons for bringing such a body of singers together at this time were fully stated in the last issue of the JOURNAL.

The idea is not to assemble at Chicago a group of singers, pass out the music, hold three or four rehearsals, and then give a concert that will show that we can do a fairly good job, "considering . . ." This phase of our musicianship we have demonstrated several times in the past. Now we must organize a finely-balanced, eight-part chorus of our most beautiful voices, come to Chicago note and word-perfect, and spend five rehearsals on

IMPORTANT

REMEMBER that the chorus members will not lose the opportunity of attending meetings because of chorus rehearsals. Chorus rehearsal time will be for this activity and nothing else. All chorus rehearsals, with the exception of the first, will be open to Conference members. Dr. Dann has some interesting plans for the use of a large body of Conference members who are not regular members of the chorus. You will find the announcement of his plans in this issue.—W. H. B.

the perfection of the ensemble and interpretation. This should be a delightful experience for the singers as well as a most instructive one. It will be a wonderful demonstration to the country at large (part of the program will be broadcast over a nation-wide hook-up), and by no means the least of the benefits will be the helpful publicity that music education will receive all over the country from coast to coast and from North to South.

I urge you to do your bit in hastening the formation of such a chorus as I have visioned here, that we may bring to music education the stimulus that only such an activity as this can produce.

Walter H. Butterfield

President, Music Supervisors National Conference
Classical High School, Providence, R. I.

"What Fundamentals Are Fundamental?"

NOTE: The article by William Arthur Reilly, chairman of the Boston School Committee (*We Need More Emphasis on the Fundamentals*) in the October JOURNAL attracted considerable attention and comment. In the JOURNAL for December was published a further interesting discussion of the subject by Francis C. Rosecrance, Director of Life Advisement, Milwaukee Public Schools under the title, *What Fundamentals Shall We Measure?*

The contributions to the discussion here printed represent the viewpoint of superintendents—or, at least, of two superintendents well qualified by their own experience to express opinions regarding what may be termed the "educational fundamentals" of music in the schools.

MY reaction to the article by William Arthur Reilly on "We Need More Emphasis on the Fundamentals" in the first fall issue of the MUSIC SUPERVISORS JOURNAL is that the important thing to be accomplished in the elementary school in the field of music is for each individual child to be able to translate the printed music page into delightful sound. I would prefer that the young student of elementary school age be able to translate the page into sound—that is, be able to read and think his music—and leave the time for positive information about technical matters to a later period when he may feel the need of it. If the elementary student can read music acceptably well and get joy out of singing songs as beautifully as his classroom environment will permit, I believe that the music program is accomplishing its main purpose.

In Oakland our main hope, in our music training, is that the element of beauty shall be brought within the child's comprehension by his ability to produce it. No matter what the child does in any subject, when he produces something that is really finished and beautiful, he has glimpsed an educational philosophy and made it his own. Children who can produce music either vocally or instrumentally are much more apt to listen to good music intelligently. The most direct approach to appreciation is through the strength of daily classroom work by which the individual child is made tonally conscious.

The old education by which a child sat still and absorbed definitions of terms is gone. That type of education might well be summarized and described by the term, "sit-stillery," whereas the new education is accomplished largely through

doing, through action, through the child himself taking part and doing the piece of work and doing it well.

WILLARD E. GIVENS, Superintendent
Oakland (Calif.) Public Schools

SOMEWHERE between the idealistic state of mind in which dwells a patron of the Muses and the refreshing frankness of a practical layman like Mr. William Arthur Reilly lies a delectable land where fairly amiable and measurably ignorant superintendents of schools usually live and often move and anyway have their being. With classical scholarship and historical sequence they greatly desire that the thing that's worth doing be done exceedingly well; from the standpoint of administration they fully realize that some measure of practical and concrete service must be rendered by each and every department if it is to justify its existence.

Before the great depression, through it and beyond, the administrator must plan as though he were to go on forever, but live as if he might die tomorrow. The strivings and ideals of the generations have gone into the making of modern educational menus. What we shall save if compelled to reduce our fare to homely bread and butter will depend upon how vital the things to be saved or discarded are to us here and now. For one, I firmly believe that public school music is no longer in the luxury class and feel certain that we, father and mother and teacher, in time of stress would wisely stow music carefully away in civilization's indispensable duffle bag for the long trek.

If music is not to become mere impedimenta in already cluttered lives, it will become everywhere what Reilly desires, and what Herman Smith is developing, a field of action rather than of supine appreciation merely; soon the boys and girls everywhere will blow their horns or bang their traps or scrape their fiddles or read their vocal scores as easily as their primers, and in active participation secure an appreciation of music fundamental for complete living.

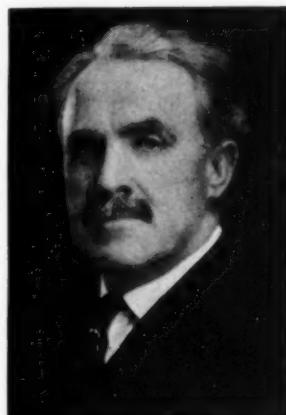
M. C. POTTER, Superintendent
Milwaukee (Wis.) Public Schools

Chicago Welcomes the

CHE musicians of Chicago and the teachers of her public, parochial and private schools look with pleasure to the meeting of the Music Supervisors National Conference to be held at the Stevens Hotel next April. Though her welcome is unselfish, Chicago appreciates the many benefits that will come to her through this meeting. In it will be presented the latest and best methods of instruction and much work will be performed on the foundation for a new culture.

The development of this culture is very timely, for America is emerging from her pioneering age. Nevertheless, many believe that she is so steeped in materialism and commercialism that it is impossible for any kind of education to flavor the product with the culture which we admire in European peoples. Among Europeans music is a fundamental in education. It applies in almost every act in the lives of the people. Is the European ideal impossible of achievement in our civilization? Given a reasonable time and a reasonable freedom from carping criticism, the schools will bring into the lives of the people of this country all of the musical ideals of which the old world is so proud. In fact, in the high schools of every large city as well as in those of many smaller ones it is possible, even today, to find these opportunities and others of a different kind that give to the young and old all the facilities necessary for the acquisition of a good general education in music, a genuine appreciation of music, and even some skill of execution and interpretation. These are modern gifts made possible by a modern system of education and demanded by the conditions of life in a modern world. The greatest task of the Conference is to aid in extending musical instruction to all the children of all the people.

The Music Supervisors National Conference is the most effective agency in the nation for bringing to the people an appreciation of music as one of the fundamentals of education.



William J. Bogan
Superintendent of Schools,
Chicago, Ill.

WILLIAM J. BOGAN

Highlights of the Week—April 8-13

Five general sessions with nationally noted speakers. See program outline on pages 25 and 26. Complete list of speakers will be announced in the next issue of the JOURNAL.

Eighteen section meetings, covering all principal phases and activities of music education. (See list of meetings and chairmen as announced by President Butterfield on page 20.)

National Music Supervisors Chorus of 500 selected voices, with auxiliary chorus of one thousand. Auditorium Theater, April 13, Dr. Hollis Dann, conductor. (See page 30.)

National Instrumental Ensemble Competition-Festival, April 9-10. Auspices of the National School Band and Orchestra Associations. Full information with names of directors and guest conductors in announcement on page 62.

National High School Solo Singing Contest. Joint auspices of Music Supervisors National Conference Committee on Vocal Affairs, and the American Academy of Teachers of Singing, with the coöperation of the Chicago Council of Teachers of Singing. See announcement on page 58.

In-and-About Chicago School Music Festival. Two concerts featuring students selected from the schools in and about Chicago. Auspices In-and-About Chicago Music Supervisors Club. April 10, Hotel Stevens Ballroom, Elementary Chorus of 500. April 11, Auditorium Theater, High School Chorus of 500; High School Orchestra of 230.

Chicago School Music Festival. Auditorium Theater, Monday evening, April 9. Among the Chicago groups to be heard on this occasion and at other times during the Conference week are:

Lane Technical High School Orchestra.
All-Chicago High School Girls' Chorus of 500.
Roosevelt High School Choir of 200.
Carl Schurz Boys' Chorus and Mixed Chorus of 500.
Marshall High School Orchestra.
Chicago Elementary School Chorus of 500.
All-Chicago High School Band.
And other groups featuring various phases of school music work, including class piano and class voice instruction.

Special programs and musical interludes will be provided by selected groups featuring every type of vocal and instrumental activity from grades to college, and representing various sections of the country as well as the Chicago area. These participating groups will be announced in the next JOURNAL.

Exhibits. The Music Education Exhibitors Association is coöperating with the Conference through the Exhibitors Committee to provide an extensive display of the "tools of music education." (Fifth floor of the Hotel Stevens.) An effort has been made to arrange the program so that everyone attending the Conference will have ample opportunity during the week to spend some time each day visiting the exhibits. (See announcement on exhibitors' page of this issue.)

National Conference

Convention Highlights—Continued

Special breakfasts, luncheons, dinners and other events are being arranged by colleges, sororities, fraternities and other organizations, as well as Conference groups. Among those already scheduled, or for which arrangements are now in progress are:

Contests and Festivals, Thursday.
Founders Breakfast, Wednesday.
International Music Conference, Thursday.
Life Membership Luncheon, Friday.
Mu Phi Epsilon, Wednesday.
Music Appreciation, Thursday.
National Choral and Festival Alliance, Thursday.
National Committee on Music in Education, Thursday.
National School Orchestra Association—Annual Meeting, Tuesday.
New York University, Thursday.
Northwestern University.
Phi Mu Alpha-Sinfonia, Monday.
Sectional Conference Luncheons and Business Meetings, Wednesday.
Sectional Conference Presidents, Tuesday.
Sigma Alpha Iota, Tuesday.
State Chairmen.
Teachers College, Columbia University, Thursday.

The days assigned are in some instances tentative. Schedule of the foregoing meetings and additional special events will be published in the next JOURNAL. Organizations or groups which wish to be included in the schedule should communicate at once with the Conference office, or with President Butterfield, Classical High School, Providence, R. I.

Hotels, Railroad Rates, Information

The Stevens is the official hotel. (See page 59.) Minimum rates: \$3.00 (one person in room); two persons in room with double bed, \$4.50. Rates in other hotels near the Stevens range from \$1.50 up. For further information address the Conference office.

Fare and one-third for the round trip on all railroads, except in cases where lower rates are now in effect. Certificates and complete information will be supplied to all paid-up Conference members. Note: It is advisable to consult your local ticket agent, as in many cases exceptionally low railroad fares will be available at the time of this meeting.

Admission. Payment of Conference membership fee for the current year covers admission to all general sessions, section meetings, concerts and other official events of the Conference program without further admission fee (except biennial dinner).

Active membership, \$3.00 (including the MUSIC SUPERVISORS JOURNAL); Associate membership, \$2.00; contributing membership (including JOURNAL and Yearbook), \$10.00. For further information regarding membership see page 37.

Information regarding membership, local arrangements, etc., may be obtained from any member of the general committee or sub-committees, from the music department of the Chicago Board of Education or from the M. S. N. C. Headquarters, 64 E. Jackson Blvd., Chicago, Illinois.

Matters concerning the program should be taken up with President Walter H. Butterfield, Classical High School, Providence, R. I.



Members of the 1934 Convention Committee

THE working forces of the Convention Committee organization total several hundred people from Chicago and the Metropolitan area, representing the schools and various interests as indicated by the roster of sub-committee and division chairmen included in the list on page 64. This picture was made at the Chicago Board of Education during a meeting of the general committee and sub-committee chairmen.

The first row, reading from left to right: Grace M. Hillis, Ethel Sherlock, Laura E. Hamblen, Agnes Benson, Hobart Sommers (Secretary), Superintendent Wm. J. Bogan (General Chairman), Alice L. Garthe, Esther Goetz, Hyacinth Glomski.

Second row: Esther Grant, Edith M. Wines, Gladys Easter, Sarah E. O'Malley, Mabel Swanstrom, Mary E. Farrell, Mary F. Dooley, Lillian Lucas, Emma Knudson, Rose L. Gannon, Avis T. Schreiber.

Back row: Henry Sopkin, John Barabash, Oscar W. Anderson, George Beers, LeRoy Wetzel, Merle Isaac, Marx Oberndorfer, R. Lee Osburn, Erhardt Bergstrasser, August Pritzlaff.

LESS than three years ago the building of the Witmark Educational Publications catalog was begun. Within that time, there have been brought forward many works whose wide adoption and consistent use by outstanding music educators seems to mark them as of real value to music education.

To mention a few: Dr. Earhart's two notable contributions "Music to the Listening Ear" (the first theoretical work to combine ear-training, dictation and music appreciation as one subject) and "The Eloquent Baton", the only work that devotes itself to teaching not only the mechanics of conducting but the technique of making the baton an expressive instrument; Dr. Jacob Kwalwasser's "Problems in Public School Music", perhaps the most discussed book on that subject to have been published in this country; Martin Bernstein's "Score Reading", the only work of its kind in the English language; "The A Cappella Chorus" in six progressive volumes by Griffith J. Jones and Max T. Krone, the only graded course in a cappella singing; Noble Cain's "Choral Music and its Practice", at the time of publication the only complete presentation of that subject from the purely American viewpoint; "The Lockhart Band-Class Method", already pointing the new way in instrumental instruction in the many school systems in which it has been adopted; Dr. F. Melius Christiansen's "First Norwegian Rhapsody", the most widely used new band number in the year 1932; "Harmony Simplified" by Ralph L. Baldwin and Arthur F. A. Witte, already established in many institutions as the adopted textbook on that subject.

By virtue of the fact that they are selected, arranged and edited for the purpose of music education, Witmark Educational Publications become increasingly more numerous on National and State contest lists.

Now in preparation, and in many cases with a view to early publication, is a wealth of equally interesting and valuable material.

Music educators owe it to themselves to know of such publications. *The Music Educator*, issued free of charge periodically throughout the year, will keep you so informed. If you have not been receiving your copy in the past, kindly notify us and we will gladly place your name on our mailing list.

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National Music Conference and Festival

CHICAGO APRIL 8-13, 1934

Condensed Program of Meetings and Concerts and Other Events Arranged for the Biennial Meeting of the Music Supervisors National Conference

Important: This outline does not include the schedule of section meetings, nor the special programs and musical interludes being arranged for the general and section meetings. Complete program will be published in the next JOURNAL. Section meetings and chairmen are listed on page 20. Information regarding other features and special events will be found in various sections of this JOURNAL.—WALTER H. BUTTERFIELD, President.

Sunday, April 8

10:00 Registration, fifth floor, Stevens Hotel.
3:00 In-and-About Chicago Elementary School Chorus of five hundred. Ann Trimingham, Conductor. Stevens Hotel, Grand Ballroom.
7:00 Combined Service with the Chicago Sunday Evening Club at Orchestra Hall. Through the courtesy of Clifford W. Barnes, President, and Edgar Nelson, Director of Music, the Conference has been asked to join in this service. Arrangements for the Conference in charge of the Founders, Frances E. Clark, Chairman. Marshall Field Chorus of 200, Sunday Evening Club Chorus of 125, both directed by Edgar Nelson. Stanley Martin, Organist; Robert Yale Smith, Accompanist. Five-minute addresses by three Conference members representing the Founders.
Speaker of the Evening—Dr. Harry Emerson Fosdick, Riverside Church of New York.
10:00 Informal Get-together in the Lounge of the Stevens Hotel. Singing in the Grand Staircase. Haydn M. Morgan, Chairman of Song Assemblies.

Monday, April 9—Forenoon

8:00 Registration and Exhibits, fifth floor, Stevens Hotel.
8:30 National Supervisors Chorus Rehearsal (Grand Ballroom) for enrolled members of the Chorus only.
National Instrumental Ensemble—Competitions, auspices of National School Band and Orchestra Associations, in co-operation with the M.S.N.C. Committee on Instrumental Affairs. Adam P. Lesinsky and A. R. McAllister, co-chairmen.
11:00 Official Opening of the Conference (Grand Ballroom). Address of Welcome—Dr. William J. Bogan, Superintendent of Schools, Chicago; General Chairman of Convention Committee.
Address by the President of the Conference, Dr. Walter H. Butterfield, Providence, R. I.
Address—"The Problems of Leisure" (speaker to be announced).
12:30 State Chairmen's Luncheon and other luncheon meetings to be announced.

Monday, April 9—Afternoon

2:30 General Session (Grand Ballroom).
Address—"Social Betterment Through Art," Dr. Ernest H. Wilkins, President of Oberlin College, Oberlin, Ohio.
Address—"Fusion of Art Forces with Life," speaker to be announced.

Monday, April 9—Evening

8:00 Festival Concert by the Chicago Public Schools (Auditorium Theater).
Marshall High School Orchestra (110 players). Merle Isaac, Conductor.
All Chicago High School Girls' Chorus (500 voices). Edith M. Wines, Conductor.
Roosevelt High School Choir (200 voices). Erhardt Bergstrasser, Conductor.
Carl Schurz High School Boys' Chorus and Mixed Chorus (500 voices). LeRoy Wetzel, Conductor.
10:00 Reception and Dance (Grand Ballroom). Complimentary to the Conference through the courtesy of the Music Education Exhibitors Association.

Tuesday, April 10—Forenoon

8:30 National Supervisors Chorus Rehearsal (Grand Ballroom).
Conference members not members of the Chorus are privileged to attend this and subsequent rehearsals.
Continuation of Instrumental Ensemble Contests, and rehearsals for the Multiple Ensemble Festival.
10:30 Section Meetings.
Annual Meeting of the National School Orchestra Association, Adam P. Lesinsky, President.
12:30 Special Luncheons to be announced.

Tuesday, April 10—Afternoon

2:30 General Session (Grand Ballroom).
Address—"Education Through Music, from the General Viewpoint," Rabbi James G. Heller, Cincinnati, Ohio.
Address—"Education Through Music, from the School Viewpoint," Dr. C. H. Lake, Superintendent of Schools, Cleveland, Ohio.

Tuesday, April 10—Evening

8:15 Instrumental Ensemble Festival. Under the auspices of the Instrumental Affairs Committee, in co-operation with the National School Band and Orchestra Associations. Guest conductors: Georges Barrère, Austin A. Harding, George Dasch, Lee M. Lockhart. (See complete announcement elsewhere in this issue.)
10:30 Informal Singing in the Grand Staircase.

Wednesday, April 11—Forenoon

7:30 Founders' Breakfast.
8:30 National Supervisors Chorus Rehearsal (Grand Ballroom).
10:15 Section Meetings.
High School Solo Singing Contest. Final competitions under the joint auspices of the M.S.N.C. Committee on Vocal Affairs and the American Academy of Teachers of Singing, in co-operation with the Chicago Council of Teachers of Singing.
12:15 Sectional Conference Luncheons.

Wednesday, April 11—Afternoon

3:00 Section Meetings.

Wednesday, April 11—Evening

8:30 In-and-About Chicago High School Festival Concert (Auditorium Theater).
Chorus of over 500 under the direction of R. Lee Osburn.
Orchestra of 230 directed by William D. Revelli.
10:30 Informal Singing in the Grand Staircase.

Thursday, April 12—Forenoon

8:30 National Supervisors Chorus Rehearsal (Grand Ballroom).
10:30 Biennial Business Meeting and Election of Officers.
Address—"Music at Fifty," Carl Engel, Chief, Division of Music, Library of Congress.

CONTINUED ON PAGE TWENTY-SIX



Chicago Instrumental Instructors Membership Committee

THE 1934 Convention Committee organization includes many groups representing special activities or interests in and out of the schools. This picture was made at a meeting of the instrumental instructors group of the Chicago schools. First row reading from left to right: J. W. Thatcher, C. Gardner Huff, John Barabash (Chairman of Committee), Superintendent Wm. J. Bogan (Chairman, Convention Committee), Albert Gish, Guy Reid, Harry Dowse. Back row: Irving Letchinger, Joseph R. Grill, Henry Grill, Merle Isaac, Louis Walz, Hobart Sommers (Secretary, Convention Committee), Charles Ostergren, Rollins Seabury, Charles Steimbach.

Conference Program Outline—continued from page 25

Thursday, April 12—Afternoon

12:30 Special Luncheons.

2:30 Section Meetings.

Instrumental Clinic. Co-Chairmen, Adam P. Lesinsky, A. R. McAllister.

Thursday, April 12—Evening

7:00 Biennial Conference Dinner and Social Evening (Grand Ballroom).

10:30 Informal Singing in the Grand Staircase.

Friday, April 13—Forenoon

8:30 National Supervisors Chorus Rehearsal (Auditorium Theater).

10:30 General Session (Grand Ballroom).

Address—"The Relation of the Arts to the Purposes of Democracy," Dr. Alexander J. Stoddard, Superintendent of Schools, Providence, R. I.

Five-minute addresses by the Presidents of the Sectional Conferences.

Friday, April 13—Afternoon

2:30 General Session (Grand Ballroom).

Theme: "The Conference and the Leisure Time Problem." Arrangements in charge of the M.S.N.C. Committee on Music and Leisure Time, Osbourne McConathy, Chairman. Speakers of national prominence will discuss the place of the music supervisor in the new era of greater leisure.

Friday, April 13—Evening

8:00 Concert by the National Supervisors Chorus, Hollis Dann, Conductor; Lane High School Orchestra of Chicago (Oscar W. Anderson, Conductor), Assisting.

LIFE MEMBERSHIP

To All Members of the Conference:

TWO years ago at our Silver Jubilee Meeting in Cleveland we were all heartened and truly jubilant over beginning our Life Membership honor roll with a list of twenty-nine.

Much water has gone under the bridge since then, some of it of darker hue, but the clearing skies, the melting of the snows of our winters of financial difficulties, are turning the streams again to a joyous tumbling of work to be done, a clear course ahead for a hopeful new day, in which music must again go singing on its way.

Our beloved Conference is standing like a "Rock of Refuge" for all that we believe as to the power and beauty of music in our national life, and especially now in its advocacy of music as the most immediate remedy for the evils of unused hours in the new leisure time.

The Conference needs and merits our utmost efforts in sustaining its prestige, but more do we need the

Conference for helping to build up resistance to harmful happenings to our profession, for the immeasurable strength of the unity of purpose throughout our organization, the camaraderie among our membership, and for the rich heritage of priceless friendships.

I think the time has happily come when a very large number of the Conference members can and doubtless will wish to take out Life Memberships now. The entire fee is \$100.00, but an entrance payment of \$25.00 is sufficient to start the membership.

A Life Membership luncheon will be held at the Stevens Hotel during the biennial meeting in April, and it is earnestly desired that a splendid roster of new members may be added to the original list.

Please send in your names now in order that your certificates may be made ready for presentation.

Hoping to welcome many of you,

FRANCES ELLIOTT CLARK
Chairman of Life Memberships
Advisory Committee on Conference Finance

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THEODORA PERRINE

Director of Music and Rhythms, Buxton Country Day School
Short Hills, New Jersey

FIVE years ago when the Buxton Country Day School was established, I took over the directorship of the music and rhythms department. At about that time I read an article by Professor Church in the *Progressive Education Magazine* called, "Teaching Music Through Music." In this article Professor Church described his work at the Horace Mann School, and told how real orchestral instruments were put in the hands of children who were taught how to play—let us say—a beginning "A" on their various instruments; and thus proceeded, with the aid of a piano which carried the air, to embark on their first venture as an orchestra. I was fascinated by the article, but felt that this was a project with which I could not cope.

Two years later, I accepted the position of instructor in rhythms at the summer demonstration school at Teachers College, Columbia University. While there I had the opportunity of seeing Professor Church's ideas very completely demonstrated. I was extremely interested, and that summer and the next, spent all of the time when I was not teaching, studying the technique of handling a beginner's orchestra, and taking part in a similar adult organization. I went back to school eager to start an orchestra in my seventh, eighth and ninth grades. The first year I was asked not to attempt it on account of the financial demands it would make. But the second year, I could put it off no longer and finally found a parent who was sufficiently interested to loan me \$200 with which to buy as many necessary second-hand instruments as possible. And I asked the children to purchase the violin and viola outfits which were very inexpensive. The string bass nearly swamped us, it cost \$90. But we found good and inexpensive flutes and clarinets and good bargains in second-hand French horns, trumpets and trombones. Cellos were fair at \$30. These instruments made up our orchestra. We paid for as much as we could with the \$200 and got credit for the rest. We rented the instruments to the children for \$5 a half year—that rent to apply on the purchase price if the children wished later to own their own instruments. A

Note: This article is substantially a reprint of a letter written by Miss Perrine to Augustus D. Zanzig, Chairman of the Committee on School Music in Community Life. The article is contributed by the Committee with Miss Perrine's permission for the inspiration and timely suggestion it offers in various ways—particularly on two points: (1) the problem of financing beginners' organizations, and (2) the organization of adult groups.

number of clarinets, several flutes, trombones and trumpets were purchased. At the end of the season we gave a concert and charged admission. And by the close of the school year we had paid off all our indebtedness.

Things were going smoothly, but I found that I was up against a wholly unexpected problem. The children quite frequently reported that their mother or their father, as the case might be, objected to their practicing at home. They wanted to listen to the radio, or they were tired or they did not like the sound. Well—for that matter—neither did we. But the children and I had faith in a happier future!

We already had several parent activities at Buxton: a shop class; a dramatic group; a French class; a mothers' rhythm class. And so it occurred to me that if the parents were struggling with squeaking violins and shrieking clarinets themselves, they might be more sympathetic with the struggles of their offspring. Also, I thought, how wonderful it would be for the family to have some ensemble playing; how altogether good from every angle. So we added the orchestra as a possible activity for Buxton parents.

At first I had a desperate time trying to sell the idea to the parents. They were intrigued but terrified. "Why I can't even read a note of music," most of them said, while some admitted distant but happily forgotten piano lessons. One or two had played violin a little in college. We had a tea one Sunday afternoon and had the instruments displayed as temptingly as possible. And by dint of much pleading and exhorting I finally succeeded in signing up some

To Instrumental Ensemble Directors:

THE National ensemble contest for string quartet, woodwind quintet, woodwind quartet and brass sextet will be held April 9-10, in connection with the Music Supervisors National Conference in Chicago.

There will be no contest for these ensembles at Des Moines, Iowa, and Ottawa, Kansas.

These ensembles are eligible to play in the National Contest at Chicago without competing in a district or state contest.

States may hold contests for these ensembles if they desire. Please urge those who will enter to send in their entries as soon as possible.

A. R. McALLISTER,
ADAM P. LESINSKY,
Chairmen.

eight or ten people who agreed to try out the idea.

When the parents assembled I asked them to make a choice as to the instrument they wished to try, and then divided them into three sections, string, brass and woodwind. Miss Roos, who played for me at Columbia and studied the brasses there, took the brasses in one room. Miss Dvorak, who had just begun her work as the children's violin teacher, took the strings in another. And I the woodwinds in a third. We worked in sections for about three-quarters of an hour and then came together and did our worst and best. One of the parents who is a well-educated musician played the piano for us. Miss Roos and Miss Dvorak worked with the brasses and strings and I led the ensemble through the simple early numbers of the Church-Dykema Series. The parents were quite astonished and thrilled when they found that they were really playing together, and that while it might not be music that they were producing, yet there was some semblance to a tune and harmony.

The next week a wife brought her husband (protesting violently and with a *Saturday Evening Post* tucked under his arm). "I come because my wife makes me, but I can't read a note of music and I can't carry a tune," said our future string bass player, of whom we are inordinately proud.

That was the beginning of our parents' orchestra. They have worked with enthusiasm and come faithfully to rehearsals. Some outsiders and more parents have joined. The new members include three good violinists and a good 'cellist. Our organization now numbers about thirty and comprises the following instruments: 6 first violins, 6 second violins, 4 violas, 2 cellos, 1 bass, 2 flutes, 3 clarinets, 2 trumpets, 1 French horn, 1 trombone, 2 pianists (who alternate), 1 tympani (borrowed!).

We have finished our second season. We meet every Monday evening, and for more than two months last spring we met on Thursdays also while we were preparing to play selections from *The Mikado* as an overture to the opera which the children gave (three performances). We have used the two Church-Dykema Series, the first of the Stock programs for school orchestras, and just now we are working on simple arrangements of Bach and Handel dance forms. Last year also we played selections from *The Gondoliers* when the children gave that Gilbert and Sullivan opera.

CONTINUED ON PAGE THIRTY-SEVEN

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The National Music Supervisors Chorus

CHICAGO—M.S.N.C. BIENNIAL—APRIL 8-13, 1934

NEARLY two hundred applications have been received for the soprano section of the Supervisors Chorus; there are at this writing a few vacancies in the alto section. A remarkably fine women's chorus is assured. The list is an imposing one, containing many voice teachers and professional singers.

Although nearly every state is already represented, although there is much interest and enthusiasm evidenced in many ways, and although a surprising number of busy Conference leaders have joined the chorus, there is a lack of tenors and basses, particularly second basses. And yet we know there are hundreds of excellent singers among the men who will attend the Conference.

An unbalanced chorus, or a chorus half the size planned, can be only half successful. Only an unusual, distinctive, outstanding chorus can fulfill the expectations of the Conference and the public. I earnestly hope that a sufficient number of men will enroll, sharing this great responsibility with me, so that it will not be necessary to reject any of the splendid women's chorus in order to secure a proper balance. With sufficient men we can have a really great chorus, do distinctive, superior singing. I can hear them singing, more beautifully than any chorus I have ever directed. The lack of men is the only obstacle to the brilliant success of this project, which could not be carried through by any other national organization.

Applications will be received until February 25. Any one lacking an application blank may get a copy from the Conference Office, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

The music is hinged and bound in a book, ready for delivery to members of the chorus, and to Conference members who will desire to use it in the "choral clinic" rehearsals.

Auxiliary Chorus of 1,000 Voices

An Auxiliary Chorus of 1,000 voices, filling the Orchestra seats in the Auditorium, will sing the "Hallelujah" from *The Messiah*, and the last four pages of Gounod's *By Babylon's Wave* with the Stage Chorus and Orchestra of 90 players. Copies of the two choruses are in the Program Book. They may be purchased separately. The Auxiliary Chorus is open to all Conference members, active and associate, who will learn the music and attend one rehearsal with the regular chorus on Thursday, April 12, at 8:30 A. M.

The Auxiliary Chorus project has already given the Conference wide publicity in all sections of the country. All

leading New York papers, for example, have mentioned it, some of them to the extent of nearly a column. A chorus of 1500 voices is a decided novelty; hence its news value. Obviously it is in the interest of the Conference and the profession that this large chorus shall be filled. Each Conference member, not in the regular chorus, is invited to send name and part to Hollis Dann, New York University, Washington Square East, New York. Each member will be able to sing his part in the two choruses and attend the rehearsal on Thursday. Incidentally, this assures each member an

excellent seat at the concert. Applications will be accepted until the 1,000 Orchestra seats are taken.

My sincere thanks and appreciation to President Butterfield, to a large number of prominent Conference leaders, voice teachers, to the publishers and others, for their active and invaluable aid in the organization of the chorus. The President persistently urged it when others of us thought the difficulties too formidable. Without the practical coöperation of influential leaders, the large chorus could not have been organized.

HOLLIS DANN.

What the Chorus Means to Music Education

Prominent Conference members comment on the deeper significance underlying the inspirational and practical values of this great national choral enterprise.

THE children and youths who are singing and playing over our land and whose lives hold something of the grace of music even when their lips and hands are silent, must be our main reliance. But teachers may be lost behind their product, and the very nature of the product sought may itself grow obscure, unless asserted and interpreted by the leaders. AND NOT IN WORDS BUT IN MUSIC CAN OUR AIMS BEST BE INTERPRETED. In the singing of a Chorus of Teachers the nation will hear the future voices of its children, and descry our ideals for them. That the forecast must be as good as our dreams and aspirations is evident, is it not? Who of us that can help would therefore remain outside?—WILL EARHART

IF there is any truth in the statement that is being voiced to the effect that vocal music is once more coming into its own, and if there is any foundation for the hope that it will continue in popularity among our young people in the high schools and colleges, then surely the supervisors of the whole country have a rare opportunity to give additional proof to the statement and to strengthen the hope that is felt throughout the Conference by lending their support and enthusiasm and their voices to this fine choral project. The young people from the high schools

have been singing for the Conference for several years. They have become acquainted through the rehearsals with many supervisors. Now it is time for the supervisors to illustrate to these young people and to their friends, their parents, and to the school officials and boards what can be done with a really superior chorus. Numbers count, quality counts and this is the time when there is need for both. The success of this venture may mean much for the future of music in our schools. To sing in the chorus will be not only a pleasure, but it will make a real contribution to the cause of choral music in America. And any way, why throw away entirely a tradition which had become dear to many of our Conference members? You men, especially. . . . What is the name? Sign here on the dotted line!—FRANK A. BEACH

SCHOOL orchestras and bands have made a deep impression; the National High School Chorus has awakened great enthusiasm. Now we have an opportunity to make the country aware of the fact that the music teachers in our schools are themselves keenly sensitive to the beauties of the music they teach; are themselves artistic exponents of their art.

We are living in difficult times. It seems to me that every member of the Conference might well embrace this chance to enjoy the fine music Dr. Dann has chosen for us, and, even more, to help put over the message of good choral music as a national need. The men especially should get back of this project, because as there are fewer of them, each one is all the more essential to the success of the plan.

While I'm afraid that my voice is not all I'd like it to be, I still want to do my share to help bring before the people of the country the importance and significance of choral music in the schools. So please enroll me. I'll do my best, and hope that every other man will do likewise.—OSBOURNE MC CONATHY

IT is a great satisfaction to know that the Conference is to have again a magnificent chorus of supervisors. Those of us who have had the experience

CONTINUED ON PAGE SIXTY-FOUR

THROUGH the generous coöperation of the publishers it has been made possible to provide the music for the National Chorus program at a special price. Music is hinged and bound in one volume, and will be sent postpaid for \$1.90. This special price is available only to Conference members.

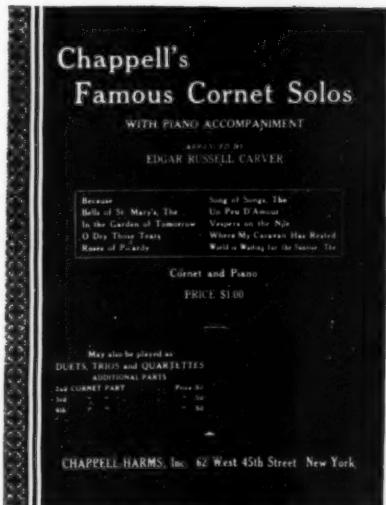
The two selections to be sung by the Auxiliary Chorus ("The Messiah," and "By Babylon's Wave") are included in the program book, but may be purchased separately at 10 cents each.

Shipments are handled for the Chorus by the Gamble Hinged Music Company, 228 S. Wabash Ave., Chicago. Orders may be sent direct to this firm if desired.

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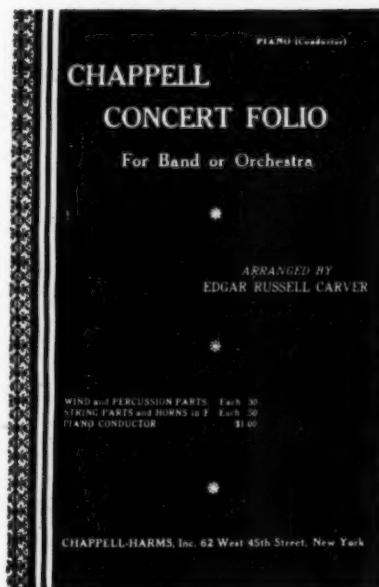
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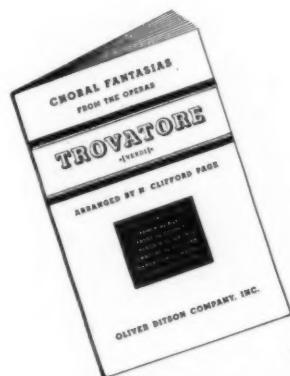
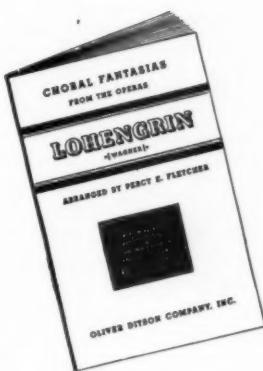
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PRESIDENTS are apt to become mentally cross-eyed trying to keep clear minded with the 1934 National Conference looming in the foreground, and Pittsburgh (or wherever the home town of the next Sectional may be) "Beyond the Blue." And right here, Buffalo, Harrisburg and Rochester are to be thanked publicly for their loyal, steady, solicitous invitations and desire to become the Convention City in 1935. Thanks "Billy" Breach. We renounce Buffalo with regret especially since we heard that magnificent sound and sight production of *The Children at Bethlehem* which your one thousand children presented in the Elmwood Music Hall one Sunday before Christmas. Every child wore a red Noël sash across him which gave the most "Christmassy" effect imaginable. Buffalo has much in store for music with this master mind at the helm.

Thank you, Charles Miller, for your quick response to a New Yorker president. The parlor city is alluring, as are the equipment and accomplishments you have attained since you came to the effete East. What would this effete East have done without our steady up-and-coming Middle Westernisms—yours and Mr. Earhart's—and you know I'm a Hoosier, too.

Many thanks to "Malcolm" Harclerode who tried to move heaven, earth and New England to bring the Conference to Harrisburg; who took his disappointment with his "chin up" and has pledged himself as state chairman to bring Pennsylvania 100 per cent strong into the Pittsburgh fold. "Malcolm" is a nickname that has something to do with his ancestors. His real name is William. We shall miss that beautiful auditorium and the flavor of Capitalism which Harrisburg implies.

It all happened at Atlantic City. That New Jersey State Teachers' Association Luncheon! It not only smacked of the sea but of a real Eastern Conference with such speakers as Frank Wright, Frances E. Clark, Edwin Franko Goldman and Franklin Dunham. Dr. Wright's talk should have been heard by every superintendent and board of education in the country. We were able to get an abstract of it for the JOURNAL,

but these inspired speakers are like Shakespeare—non-repeaters. So many of the fine things Mr. Wright said of singing—boy choirs especially—do not appear in this abstract.

The audience with its distinguished members almost outshone the speakers. The genial host, Thomas Wilson, and the most efficient secretary, Miss Ingalls of Westfield, carried off the whole meeting and luncheon with verve and an enviable dash. And then came your committee! All present but far-off Owen of Erie, whom we call the Silent Partner, and our dignified Massachusetts man, the right honorable A. J. Dann. Here, also, the distance prevented! New York, New Jersey, Rhode Island, Pennsylvania, within sound of the breaking waves dashing high, within sight of the clean white sand of the Atlantic's beach, decided that Pittsburgh was the logical place, that the opportunity to visit the revered Will Earhart's work was one of a lifetime, that it was to swing in that direction, Pennsylvania's turn. There was even a hint of inviting the Southern Conference to join us, thus relieving them of any apprehension concerning a possible repetition of last year's occurrence should prosperity still lurk around the corner in 1935 instead of coming out into the open.

Before another issue of this noble sheet, I shall have been to Pittsburgh, your program will be far on its way, "practically done" just like the National. The "B's" are busy people, or bodies, to be euphonius. I shall also know

Eastern Conference Luncheon Wednesday, April 11

WE hope to make this luncheon meeting one of the highlights of the week for every Eastern Conference member who attends the biennial convention at Chicago. If you plan to go to Chicago, will you please notify your president at once? This will assist in making the preliminary arrangements, which will be announced in the next JOURNAL. Your suggestions for the meeting will be gratefully received. The address is: Laura Bryant, 422 East Buffalo St., Ithaca, N. Y.

whether the story of Mary's Little Lamb's visit to Pittsburgh is true. I hear that Pittsburgh has started a dirt reformation and has become a godly city. Mr. Earhart certainly refutes all the smoky theories, being the very soul of immaculateness—even in Chicago, in summer.

"King Charles was such a gentleman
He wore the finest suits
With scented gloves upon his hands
And lace upon his boots."

If you want any more of this cheerful doggerel see *Kings and Queens* by Eleanor and Herbert Farjean, just out and very good reading—guaranteed to scare away "The Big Bad Wolf."

As to our state chairmen—Samuel A. W. Peck has an excellent plan for getting new members. Wouldn't it be an idea for the state chairmen to organize amongst themselves a close corporation to plan how best to snatch the unsuspecting, relapsing music teachers into membership. Mrs. Jenkins of Grafton, Vermont, will have to be de-forested. Her name is really Gove not Grove, as recently printed. Hannah Gove Jenkins, said to be one of Vermont's liveliest wires. Mr. Richer, of Oshawa, has consented to share the Canadian chairmanship burden, or honors I should say, with Charles Stanton of Montreal.

Having *The Mikado* vividly brought to mind by an unmitigatedly successful performance at Cornell University under the direction of Paul Weaver (comma) the last column on page 43 of the Second Fall Issue of the JOURNAL (comma) this is going to be a still longer sentence your president's English not being so good as President Roosevelt's brings forth this query, Why is C. V. B. like Pooh-bah? Probably that's why the JOURNAL is such an exceptionally good magazine.

Seriously, no matter if we are so concentrated on the Eastern Conference, the National is upon us. Let's all join the Chorus, if we can still sing, and with banners flying go marching on through Chicago to Pittsburgh in 1935. With the National President an Easterner (a "way down" one at that) with all he did as our host at Providence, with his gallant efforts against fearful odds since August, "rally 'round his flag boys, rally once again." United we stand, divided we sink into oblivion. On to Chicago!

Faithfully yours,
LAURA BRYANT, President

P. S.—And did you hear the broadcasting of Elizabeth Beach's carol program? It was heard from coast to coast and even farther—someone from a ship out in the Pacific wrote her they heard it. Five hundred in her boy choir! That's spreading the gospel of singing by our state chairman of Syracuse.

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ADOLPH W. OTTERSTEIN, State Teachers College, San José, California, 2nd Vice-President and Editor

FIRST of all, a message from Amy Grau Miller as to whether or not you have paid your dues. Memberships have been coming in rapidly from all parts of the state, particularly the South. You Central and Northern Californians, also Arizonans and Nevadans will have to hurry up. The officers of the Conference are working hard for the cause of the Conference and they need your support. At present, a committee has been active drawing up new recommendations for the music credentials which will be presented to the State Department of Education in January. This sort of work is constructive and can only be successful if it is representative of all music teachers. Those interested in the music credentials should write to Mr. Earl Blakeslee, chairman of the committee, at the Chafee Junior College, Ontario, California.

Southern District Meeting

Now for more news, and there is plenty of it. The Southern District of the Conference met in Los Angeles, December 9. This meeting was an inspiration to all those who attended. It was held at the Hollywood High School, the attendance totalled, approximately, three hundred, all teachers and musicians. After the morning session, a luncheon was held at the Embassy Club. The success of the meeting was largely due to Mrs. Hazel Nohavec, president of the Southern district, with the able assistance of the other officers, namely Helen Dill, vice-president, Carolyn Powell, secretary, and "Bill" Hartshorn, treasurer (you know Bill has had experience in banking—so-o, he is a good treasurer). The following were elected to office for the coming year: Helen Dill, president; Leroy Allen, vice-president; Elsa Brenneman, secretary, and Edith Hitchcock, treasurer. Your correspondent sincerely wishes them a most successful year. The program for the meeting was as follows:

GENERAL SESSION

(Memorial Auditorium, Hollywood High School)
Greetings, Hazel Beckwith Nohavec, President, Southern District.

Pasadena Junior College Nysaeon Singers, Lula Claire Parmely, Director and Accompanist. Program: Oriental Song (Rimsky-Korsakoff), If My Songs Had Airy Pinions (Hahn).

Vermont Avenue and Washington Boulevard (Los Angeles) Schools, Fifth- and Sixth-Grade Chorus, L. Berta Thomson, Director. Program: The Green Cathedrals (Hahn), Lift Thine Eyes (Mendelssohn), Waltz Song (Ricci).

Mixed Quartet from Pasadena Junior College A Cappella Choir. Dorothy Shaw, Theima Lucas, Marguerite Schmidt, Stanley Taft, Stanley Meachem and Ivonne Brown, accompanist.

Pasadena Junior College Voice Classes, Kathryn Barnard, Instructor. Program: Break Forth, Oh Beauteous Heavenly Light (Bach), Beside Thy Manger Now I Stand (Bach), Now Let Every Tongue Adore Thee (Bach).

The True Meaning of Music, Adolph W. Otterstein, Second Vice-President, California-Western School Music Conference, San José.

San Diego High School Orchestra, Nino Marcelli, Conductor. Program: March from Suite Algérienne (Saint-Saëns), Overture to The Bat (Strauss), Minuet for Muted Strings (Bolzonzi), March Slav (Tschaikowsky).

LUNCHEON

(Embassy Club, Hollywood)

Greetings from the National Conference, Arthur G. Wahlberg, President, California-Western School Music Conference, Fresno.

Music and the Curriculum, Mrs. Lorraine Miller Sherer, Director of Curriculum, Los Angeles County.

Music from the International Viewpoint, Dr. John Carruthers, Assistant Chancellor of the University of International Relations.

Before the meeting the Committee on Music Curricula and Certification met to discuss the problem of college curricula.

Other territorial districts are being organized all over the state. San Francisco, Sacramento, Fresno and other cities. They all have an admirable example to follow. Do not hesitate to give the organizations your full support.

Pasadena—1935

Already plans are being laid for the 1935 convention. After the committee report, the executive board, at their meeting in Los Angeles, December 27, voted to hold the next convention in Pasadena. Miss Helen Heffernan of the State Department of Education made some good suggestions for the next conference. Among other things, she suggested that part of the next conference be devoted to school administrators and lay organizations. This is a good idea. Why not plan a meeting for the school administrators to include a program which will demonstrate to them what music education is doing for the child? Also, plan another meeting for lay groups—perhaps call it a Public Relations meeting—and invite the service clubs, women's

clubs, the labor group, the farm group, the Parent Teacher's Association, and others, to attend. Arrange for this group a program to show them what music is doing for the child. If these group representatives appreciate the value of this work, a musical education will not be denied the child. This suggestion is too valuable to be localized and it is hoped that it will be helpful to all Conferences as well as to the National Conference. Carrying this idea further, it might be a good suggestion for every music teacher to hold his own demonstration in his own community several times a year.

Chicago—April 8-13

How many of you are going to the National Conference this year? It is a long walk from California and the western states, but it is hoped that many will find a way. President Wahlberg is going by airplane. Do not miss it, if it is at all possible to go. A great teacher is an inspiration, but a good injection of inspiration into the teacher is necessary for greatness.

ADOLPH W. OTTERSTEIN

A Grade School Parents' Orchestra *(Continued from page 28)*

There seem to me to be several valuable points about the adult orchestra. For one thing, it does make the parents much more vitally interested in and sympathetic with the children's efforts. Best of all, it has started many small family ensembles. There are several families now where every member plays some instrument, families where music had little or no place before. This seems to me of the deepest importance both for the family life itself and for the future of music in America. Several families often meet together on Sundays also, and seem to get a great deal of pleasure from playing together. Then also the "tired" business man or woman, who perhaps had a longing toward some form of self-expression, finds in the orchestra a real relief from the cares and worries of these depression years.

In the beginning a very few of the parents had several private violin lessons. But for the most part they have had only the instruction that we were able to give them in class, or that they were able to dig out for themselves, or get from their children.

This last year the parents have bought their own music and most of them have provided their own instruments, for we found that many complications occurred when the parents depended entirely upon the children's equipment. A fee has been charged to those playing in the orchestra. But this was done to raise money for the school and as our contribution toward reducing the deficit.

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North Central: C. V. Buttelman, Suite 840, 64 East Jackson Blvd., Chicago, Illinois.

Northwest: Esther K. Jones, 1115 43rd St., N. E., Seattle, Wash.

Southern: Raymond F. Anderson, 8106 Ninth Avenue S., Birmingham, Alabama.

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NOTE: If you are in doubt as to which Sectional Conference Treasurer to forward remittance, mail to general headquarters, Music Supervisors National Conference, 64 East Jackson Blvd., Chicago, Ill., and you will be assigned to the Sectional Conference having jurisdiction in your territory.

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In spite of the urge to wax eloquent in regard to several important issues brought before us in the last JOURNAL (December), I must use the space available this time for important announcements pertinent to the Southwestern Conference meeting in Chicago in April.

I would like to insist on each supervisor reading the article, *Music and Leisure Time*, in the December JOURNAL. To quote the article, "It is our affair to study every element in the relationship of music and leisure time."

Our Membership

Do not delay in sending your check for membership to Miss Strouse. This is one way to prove that "Together we stand, divided we fall." Which reminds me did you read *Sticks or Stick* in the same interesting December JOURNAL? Never before has the united effort of musicians for music been so important.

We agree heartily with the writer of *Where Are We?* that membership in the Conference is a privilege—"an opportunity to join one's force to that of others for the accomplishment of a common purpose, and in so doing exert a national influence which by its very nature must come back to one's own community and redound to one's personal benefit." My personal thanks for such a JOURNAL for so small a cost!

Supervisors Chorus

Tenors of the Southwest, Where art Thou?

Lift your voices and show the Conference the effect of the sunshine of our great Southwest on our voices. Incidentally, take your pen in hand at once and tell Dr. Dann you'll be there to help round out the Supervisors Chorus. I'll be hearing you!

Solo Singing Competition

This is another of the things the Southwestern missed with the cancellation of our conference last spring, but we shall be glad to announce a place for preliminary competitions as soon as high school supervisors who have students to enter inform us of the same. Then a place or places of easy access will be announced with proper officials in charge. Each Conference may have up to eight singers in the national con-

test in Chicago. The preliminaries must be held by March 8th. All information is to be found in the December JOURNAL.

Southwestern Chorus and Orchestra Members of 1933

It seems there are still some details to straighten out in regard to the refund of the fees to orchestra and chorus members. The Executive Board voted that fees should be refunded to all students who return the music to the organizing chairmen (Chorus — James Waller, c/o Tulsa High School, Tulsa, Okla.; Orchestra — R. H. Brown, Manhattan, Kan.). Upon receiving the music, the chairmen were to send names to Miss Strouse, and the money was to be refunded only when these conditions were met. Before any fee is refunded, the Conference must have the music. We may use it in Springfield in 1935.

Southwestern Luncheon and Business Meeting in Chicago

As we understand it, President Butterfield plans that the Sectional Conferences will be assigned the luncheon period on Wednesday, April 11, with sufficient time following for business meetings. The next JOURNAL will carry detailed information in regard to this meeting. In the meantime, plan to be there prepared to give suggestions for the features and the programs of our next Southwestern Conference meeting in Springfield in the spring of 1935.

FRANCES SMITH CATRON, President

THE holiday season is over and now it comes to mind that April and the National Conference are "just around the corner."

At no time, to my way of thinking, have we ever needed the national "get-together" as much as we do this year. We are facing the aftermath from the tornado which has infested our educational fields and is still hurling its trailers in many avenues. As never before, we need the help of our national leaders, and they in turn need the assistance of every member and layman to bring about adjustments such as will result in the best for every boy and girl in this great country of ours.

Figuratively speaking, many of the "trees" in our various localities, that we

thought were so well rooted, have been torn asunder, with little thought as to the effect on the future of the children but with the sole idea, "we must prune mercilessly to meet the immediate financial crisis."

Thus we find adjustment and readjustment necessary. Your national leaders and committees have not been idle. In many cases it is due to their untiring efforts in research and publicity that legislative bodies have stopped to reconsider and, in several instances, have withheld decisions that would have had drastic effects on the music education of their locality. Nevertheless, our fields have suffered. We have lacked financial aid to carry on as before; our faculty force has been diminished, which in turn has caused elimination of classes that offered such study as we knew brought added joy and knowledge to the students. Yet there comes the cry "Music, more music." We must be ready to answer in the best way possible.

Do you ever think "I wonder how Mr. or Miss So-and-So would meet such a situation"? At the National Conference is where you can see and hear how such problems are solved. Let us start our plans on the "highway" which leads to Chicago in April. It may seem impossible to some at the present time, but with determination and faith, the signposts will appear to direct the way. If you will add a little financial gas to the "tank purse" each week you will find that by the time April arrives all will be in readiness for the trip. The week at the Conference will give such a wealth of ideas and help that you will be repaid many times for any sacrifice you may have had to make. For your own welfare as well as for the benefit of the teachers and children under your direction and instruction don't fail to be in Chicago for the Conference.

In the meantime have you sent in your dues? Remember your early remittance will assist the officers in charge. If you haven't already done so, send your dues today.

JESSIE MAE AGNEW
Second Vice-President

Kansas City invites Conference members from the West and Southwest to stop off enroute to the Conference at Chicago and attend the spring music festival of the Kansas City public schools, April 6. Five thousand singers and some instrumental groups will participate in the festival program. Conference members who can arrange to stop off in Kansas City for the evening of April 6 will have box seats reserved for them, if they will notify Mabelle Glenn, 207 Studio Building, Kansas City.

The Declaration of Faith continues to spread through many avenues. Kentucky reports unanimous adoption of a resolution endorsing the Declaration by Kentucky Music Teachers Association, Eastern Kentucky Education Association, Seventh District Kentucky Congress of Parents and Teachers.—L. H. HORTON, Chairman of Music, Ky. Congress of P.T.A.

February, Nineteen Thirty-four

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Kentucky Music Teachers Association met December 7, 8 and 9 at Louisville. The program included a piano clinic, Jacques Jolas, conductor; voice clinic, Price Doyle, conductor; choral clinic, Kenneth E. Runkel, conductor; informal instrumental clinics. Speakers: Edith Rubel Mapother, Mrs. K. E. Rapp, Lewis H. Horton, Jacob Kwalwasser and J. Henry Francis, president of the Southern Conference. Helen Boswell was chairman of the meeting on Friday, and musical offerings were presented by: Lillian Hancock Runkel (soprano), Kenneth E. Runkel (accompanist); harp demonstration by Pauline Bessire and ensemble; University of Louisville School of Music Little Symphony, Jacques Jolas, conductor; Louisville Normal School Girls' Glee Club, Josephine Mitchell, conductor; demonstration of beginning band, by James Eliot with pupils from Louisville Public Schools.

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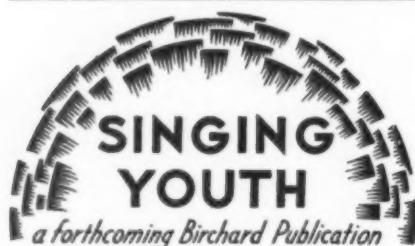
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MILDRED McMANUS, 4194 Crown Crescent, Vancouver, B. C., 2nd Vice-President and Editor

THE Northwest state chairmen take the floor in this issue of the JOURNAL. The contributions from various state chairmen speak for themselves. Quite evidently, the Northwest Conference under the able leadership of President Cutts and First Vice-President Fussell is aroused to action as never before. It is our determination proved to ourselves and to the rest of the National Conference that we are ready and able to shoulder our share of the responsibility for constructive and protective effort in behalf of music education.

Of course, we are looking forward with eager interest to our Northwest biennial meeting in 1935. Meanwhile, all eyes are turned toward Chicago, and those of us who can possibly find ways and means will be there to represent what we hope will be the largest active membership the Northwest Conference has thus far enrolled.

MILDRED McMANUS
Second Vice-President

We Need the Conference

NOW that the year 1934 is upon us, I am wondering just how we can stimulate a healthy response to the campaign for memberships. In our zeal to balance our own personal budgets, where each penny must be counted (teachers' salaries have now come to that), let us not forget our 1934 membership in the Northwest Music Supervisors Conference. We are apt to feel somewhat remote and just outside the main current. "What will it benefit me to retain my membership or to become a new member?" First of all, we share the benefits of the great work being done in behalf of music education by our organization.

The officers of the Conference are conducting a valiant fight for public school music with all of its ramifications. When school budgets are being so drastically curtailed, it is time the rank and file coupled their united efforts with those in charge of Conference affairs. Never since the inception of music in the curriculum has united purpose been more needed. What was once a frill has become a necessity in a rational scheme of living. The problem

of leisure time due to rapidly changing economic conditions must be met face to face. *What are you and I going to do about it?*

It is not only our duty, but our privilege, to share the responsibilities through our membership support, as well as to receive the benefits which must accrue to everyone in music education through the activities of the Conference. Among the personal benefits accruing to us as individuals from Conference membership we find: Widened opportunity for self-expression for our boys and girls in taking part in the Conference orchestras, choruses; the recent innovation of the National Solo Singing Contest; the inspiration and enthusiasm gained at Conference meetings; the splendid articles in the JOURNAL from the pens of experienced leaders in the field; the contact and co-operation with others working towards the same goal. Do you not feel the thrill of being a participant in the National Supervisors Chorus next April in Chicago?

Though the Conference needs you, you, yourself, need the benefits of the Conference more.

T. B. KELLY
Chairman, Idaho Northern Section

Washington

In Washington we are making an effort to reach all old members and prospective members by a direct appeal. Then we have divided the state into sec-

Chicago, April 11, 1934

THE Northwest Conference luncheon will be held at the Stevens Hotel, Chicago, Wednesday noon, April 11. At this time there will be opportunity to discuss various matters of importance, including our plans for the 1935 biennial meeting. Members of the Northwest Conference who are planning to go to Chicago are asked to notify me as soon as possible.

Important! Will one or more of those free scholarships be awarded to a Northwest student (see page 58)? If you wish to enter a student in the National High School Solo Singing Contest at Chicago, please write to me at once.

CHARLES R. CUTTS, President

tions, and have asked certain individuals to be responsible for interviewing prospective members in their respective sections. This seems to be the best way to drive home the importance of membership. If every Conference member whose membership means anything to him would tell others about his experience, I am sure we would not lack for the growth in numbers and power which are so essential at this time.

ISABEL DRAPER
Chairman for Washington

Idaho

Idaho is working hard to secure the Northwest Conference for 1935. This is of course a great stimulus to our membership campaign. The officers of the state education association coöperated with us by including the following paragraphs in their bulletin of December 8:

Northwest Music Supervisors Conference invited to Boise for 1935. The Northwest Music Supervisors Conference is invited to Boise for the 1935 Conference. It is hoped that every high school in Idaho will join the State Music Association during the next two years. We must show the schools of the Northwest that Idaho is a worthy place for this great conference.

Music Questionnaire. Idaho has a chance to pull the Northwest Music Supervisors Conference to Idaho, with Boise as the host city. Will you help? First, every music teacher in Idaho must become a member of the Northwest Music Supervisors Conference if we are to influence the conference to come to our state. Please send your \$3.00 to Charles R. Cutts, Anaconda, Montana, at once and assist us in our efforts to bring such a wonderful event to our state. We used to have a larger Conference membership than any other two states combined. Let's put the contest and conference over in a big way. Will you Help?

During the state education conference an effort was made to speak to every Conference member present, and to contact as many musicians from this territory as possible in the limited time available. Furthering this work a letter of inquiry was mailed to every county school superintendent to secure the name and address of every teacher connected with music duties. All the teachers whose names were thus secured will receive letters from the chairman and also from the Chicago office. Our appeal is that we need coöperation if our musical cause is to prosper, and that success will benefit all musicians and all who are interested in music. We have also endeavored to promote enrollments in the National Supervisors Chorus to sing at Chicago next April.

GUSTAV FLECHTNER
Chairman, Idaho Southern Section

British Columbia

We are making an earnest effort to secure adequate representation for this section in the Northwest and National Conferences. We began by getting a list of teachers' names in Vancouver from our Superintendent of Music, Mr. Waddington. At the same time, we wrote to inspectors of different cities in the Province for the names of those teachers interested in school music. The

February, Nineteen Thirty-four

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number of names and addresses received to date are 158 for Vancouver and 37 for other cities in British Columbia.

At this point is where our most serious work begins. It is our plan to visit personally as many of the teachers in Vancouver as possible, and others will be approached through the mail. Whatever the case may be, personal interview or otherwise, the best argument that we can bring to bear is to tell the prospective member about the magnificent work done through the last conference held in Seattle. I am sure that once a teacher is present at such a con-

ference, the musical ideals that are upheld and the inspiration derived therefrom cannot fail to make an everlasting impression. Certainly, the last conference was the most perfect stimulus any chairman could wish for arousing enthusiasm.

ROSA MARIN
Chairman, British Columbia Section

Third Annual Eastern Washington Music Meet and Festival will be held April 12, 13 and 14 at the State Normal School, Cheney, Washington. An attendance of some 500 students, representing over twenty high schools, is expected. An All-District Orchestra and Chorus will be organized and rehearsed during the meet, and will perform on the festival program.

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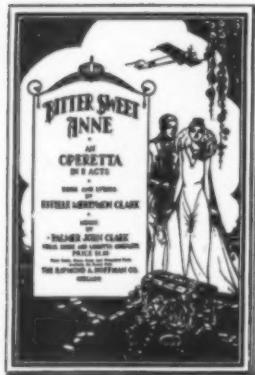
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North Central Conference

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C. V. BUTTELMAN, 64 E. Jackson Boulevard, Chicago, Illinois, *Treasurer*

SADIE M. RAFFERTY, 1125 Sheridan Road, Evanston, Illinois, *2nd Vice-President and Editor*

THE program for the conference at Chicago, as outlined by President Butterfield, goes out boldly to meet the needs of the times. The leisure time problem is a challenge to all of us. What we may learn at these meetings, of ways and means to make music function in the solution of this problem will strengthen our position and heighten the regard for music in the eyes of the public and the administration who are thinking in terms of social values.

The Supervisors Chorus is making a strong appeal to many in this section, as it should.

If membership has grown in other parts as it has locally, we should have a large attendance. A personal solicitation by our local chairman in Detroit has resulted in a 40 per cent membership which is not so good as some of our 100 per cent communities, but it is better than we have done in the past, and we may do better before April.

Your President is counting on you to continue your membership campaign and to remember your responsibility as North Central Members to be hosts to the Conference.

FOWLER SMITH, *President*

SO 1934 did arrive! It is still young enough to keep us guessing, yet old enough to make us hopeful. The Christmas season did a great deal to make us lift our heads again, what with its influence of good will and good cheer, and the hopeful promise of better days ahead.

During the Christmas holidays I decided to make a personal application of this leisure time movement which I have read so much about, but so seldom experienced. The result was that I concluded the problem has nothing to do with *my time*. It is always the *other person's* leisure that I am trying to put to proper use. I wonder how many of you have had the same experience—and I wonder if in this we do not find the real answer to at least one phase of the leisure time problem? It is a personal matter in the first place, and then it becomes a social problem which involves the entire people. Given the right perspective

and understanding of the issue as something that concerns all of us, and not just the other fellow, I am sure that we can approach the solution of the problems involved in the new era of leisure with much greater certainty. And I am sure that music is one of the factors necessary to the solution.

The Chicago Biennial

In and about Chicago, we are quite aware that we are to be honored by the Music Supervisors National Conference this important year. Things are certainly in motion to make you welcome, comfortable and happy. Chairman Bogan has all of us at work, and President Butterfield is issuing orders, commands and wishes which we are striving to accomplish. Everyone is glad you are coming and is eager to do his part. You are coming, aren't you? The pages of this JOURNAL are full of promises which, no doubt, will be fulfilled beyond expectation.

You can't afford to come, you think? I think you can't afford to miss this meeting! We of the North Central Conference are really assistant hosts and hostesses since we are fortunate in being in the vicinity of Chicago.

Send your membership fee now. Let us all work together to see that music lives and helps live. More later.

SADIE M. RAFFERTY
Second Vice-President

News and Comments

In-and>About Chicago Music Supervisors Club. More than one hundred members and guests attended the January 13 luncheon of the In-and>About Chicago Music Supervisors Club, held at the University Women's Club. This was the annual "Superintendents Meeting," and many of them attended. The main topic of discussion was the National Supervisors Conference, which convenes in Chicago April 8th, at the Stevens Hotel.

William J. Bogan, Superintendent of the Chicago schools, was honor guest and the chief speaker. As chairman of the Convention Committee he appealed to those present to do their utmost to focus the attention of the public on the new culture that school music is bringing to America. Herman Smith, Director of Music in the Milwaukee schools, member of the National Executive Committee and past-president of the North Central Conference, gave an inspiring talk. Arthur Kraft sang a group of songs with William Hughes at the piano. Superintendents who were introduced and spoke

briefly were: E. E. Eelkema, Maywood; George Schwobel, Cicero; Mr. Denison, Glen Ellyn; H. M. Coultrip, Geneva.

Reports were made by chairmen of various committees working on concerts and membership drives for the Conference. Robert White of East Chicago, Ind., told of the contest February 24 to select soloists for the elementary program to be given by the Club April 7 at the Stevens Hotel. William D. Revelli of Hobart, Ind., chosen to conduct the In-and-About Chicago High School Orchestra, stated that he had already received 375 applications from 31 different towns, and that rehearsals were under way. R. Lee Osburn of Proviso Township High School, Maywood, who is to direct the In-and-About Chicago High School Chorus, reported 46 high schools interested. These two organizations will be heard in the Auditorium Theater, Wednesday evening, April 11. C. V. Buttelman, Executive Secretary of the Conference, brought greetings from President Butterfield and told about some of the later developments in the general program. He also brought a message from Dr. Dann regarding the National Supervisors Chorus, stating that more tenors were needed to balance the splendid enrollment of sopranos and altos. A fine meeting, full of promise for the convention.—

ESTHER GOETZ, *Publicity Chairman*.

Iowa's Third Annual Conference of Teachers and Supervisors of Music was held February 9-10, at Iowa City. Chairman in charge of Registrations, Charles B. Righter. The following participated in the program: Edgar B. Gordon, University of Wisconsin; Victor Grabel, Chicago; Carol M. Pitts, Omaha, Neb.; Henri Verbruggen, Carlton College; Philip Greeley Clapp, R. H. Fitzgerald, Charles B. Righter, Anne Pierce, J. Alvin Keen, Walton L. Multer, O. E. Van Doren, Frank Estes Kendrie, Herald Stark, Bruce E. Mahan, University of Iowa Music Department.

Ohio. The Ohio Music Education Association is coöperating with the Conference in the annual membership campaign. Responsibility for the drive is in the hands of the district chairmen of the Association. The work is now in progress throughout the state, with the loyal coöperation of many Conference members under the leadership of the district chairmen.—GEORGE W. BOWEN, State Chairman.

Detroit, Michigan, responded to our first appeal for Conference memberships with 55 enrollments and more to follow. The Michigan membership campaign is well under way with a large membership organization, including sub-committees for each district. Conditions are still far from satisfactory in this state, but we are determined that we shall give full support to the Conference.—HARRIET PETRY, State Chairman.

Iowa plans a state-wide music festival, August 26, at the state fair in Des Moines. Between ten and fifteen thousand high school and grade children will participate as members of the following groups: All-Iowa rural school choir, all-state band, marching band demonstration, high school glee club chorus.

Acknowledgment. The Commission on Costs and Economic-Social Values of Music Education wishes to acknowledge receipt of two helpful surveys. One is "Recent Trends With Reference to Music in the Kansas High Schools," by Byron C. Donmyer, B.M., submitted in partial fulfillment of requirements for degree of Master of Science in Education at the University of Kansas (May, 1933). The other is "Work of the Division of Music Education, Baltimore, Maryland, Showing Organization, Scope and Costs" (April, 1933). A third document is a handbook of the curriculum in the Junior-Senior High School of Shorewood, Wisconsin, 1933, which includes a description of the well-rounded music course offered in that city. The book was accompanied by an article, "Group Coöperative Plan in the Intermediate Grades," by H. S. Hemenway, Superintendent of Schools, which he enclosed with his answer to the questionnaire sent out by the Commission. Mr. Hemenway makes an interesting suggestion for providing specialized music teaching in the three years between the primary grades and the junior high school.—C. M. TREMAINE, *Chairman of the Commission*.

(Additional items on pages 6, 39.)

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MARGARET LEIST, Lakeland, Kentucky, 2nd Vice-President and Editor

HERE'S LOOKING AT YOU!

AND may you never be able to remember any of the disappointments, and always find a realization of your rosiest dreams!

You know, I am just home from a visit with the folks in Kentucky, during a meeting of the Kentucky Music Teachers' Association, in Louisville. Had a fine time, but the best feeling I have is that I am acquainted with so many more of the splendid workers in that State, and know them all better. Isn't it great to meet and know people? Whether they are engaged in the same line of endeavor, or not, the association helps along—according to how, when, where, and why the contact takes place. If there should be a bond of sympathy, the benefits are increasingly potent. At all events, it helped confirm a conclusion I reached some years ago, that to live well one must have friends—"the more the better." To know that someone is interested in what you are doing, working towards similar objectives, and with a mutual understanding as to the goal to be attained, is a wholesomely gratifying sensation, no matter what the chosen line may be.

As a matter of fact, I am actually bemoaning the regrettable knowledge that I am not better acquainted with more of you good members of the Southern Conference. The workers in West Virginia, of course, are pretty well known to me; and it is not long since I had the opportunity of meeting the group in Tennessee; and back of that, a little ways, those in Georgia; and now a renewal of acquaintanceship in Kentucky; but except for those of you who attend the Conferences (and a slight yet chummy comradeship built up through the medium of Uncle Sam's postal facilities), we are practically strangers. And, as strangers, apt to be working against instead of with, and for, one another.

**So, Gie's a Hand, My Trusty Friend,
And Here's a Hand Tae Ye!**

Which is only another way of saying that I need you, that we need each other, and that we both need every other fellow that is trying to foster Music Education. It makes no difference where you are located, or what opportunity you seem to have (or lack), for carrying out your ideas; but it does

matter how you carry on, and "in Union there is Strength," yet. You ought to see the way they are working at straightening out the tangle down in Ole Kaintuck. Pulling together, and all striving for the common good. Really, it was an inspiration to see them, and chat with them; study their plans, and sense their kindly cooperation. Had a splendid program. Price Doyle, State Chairman for Kentucky, was on hand, with a bunch of application blanks; but he didn't leave it at that; he had a regular "roll-call," and "got 'em" with it. Of course, our good friend and Second Vice-President, Margaret Leist, was there, and backed him up, as did all the old stand-bys, and it proved a doggone good get-together, and made me long for more. Wonder if we couldn't have something like it in every state? We need these little gatherings, to stimulate interest in the larger ones; and

Now's the Best Time in the World

Now, when you are thinking all the good things you can remember about everybody else, and everyone else is having such fine thoughts about you. This is written during the season of good cheer, the time when we wish the best for everybody—ourselves included—and the time when we are supposed to make a new start along certain lines, and make a few resolutions (and hope for strength of will to keep them). So, let's forget what happened, except for the incentive it may have been to do better next time, and let's get to work not only developing our plans, but making an actual start on them.

I have a friend who has this striking motto right over his desk, where his eye must get it every time he comes near.

Yesterday is gone;
Tomorrow may not come;
But today is here;
Use it!

And that's the chief reason for these few words of

YOUR PRESIDENT
Charleston, W. Va.

P. S.—I have doublespaced this, and if you can read between the lines we'll both get more out of it.—J. H. F.

P. S. No. 2—Don't forget our luncheon and meeting at Chicago, Wednesday, April 11. Lewis Horton has been appointed Chairman of Arrangements.

Class Voice Instruction in the Chicago High Schools

THE Chicago Council of Teachers of Singing, having for some time noted the success that was attending the experiment of teaching voice culture and solo singing in the high schools in many parts of the country, resolved some two years ago to see if this privilege could be extended to the students in the Chicago high schools.

Accordingly, with the assistance of the late Dr. J. Lewis Browne, the matter was laid before the superintendent of schools, William J. Bogan, who expressed himself as highly in favor of it, if the work would be undertaken by the members of the Council themselves. The membership of the Council contained the names of many of Chicago's leading teachers of voice, who agreed to coöperate in establishing the work, stipulating, however, that if the plan proved a success, the classes would eventually be taken over by regularly certificated teachers in the school system, who were qualified to train young voices.

Last June (1933) saw the culmination of the first season of work. Classes had been established in nine high schools, and representative members of these classes were selected to compete in a contest for prizes—a year's scholarship in voice for the winner of each division (soprano, alto, tenor and baritone). So successful was this contest, and so gratifying the results, that the Council was urged to continue the work for the present year. Some of the classes were so enthusiastic that they asked for the privilege of continuing the work through the summer.

This season the classes are larger than ever, and the activity is being extended to include all but two of the senior high schools.

The method is simple: Students of the school are advised that the classes are available at the cost of twenty-five cents per class lesson; material is assigned, including solos for each voice classification, and the class meets at the convenience of the students and the principal of the school.

These students learn the fundamentals of voice production, musicianship, diction, style and interpretation, and the results to date have been gratifying in the extreme.—RICHARD DEYOUNG.

Small Vocal Ensembles. We would like to hear from Conference members who have had experience with small vocal ensembles in high schools. This information will be helpful in arranging the program for the Vocal Ensemble Section. Please address Carol M. Pitts, Central High School, Omaha, Nebraska.

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Comin' Through the Rye	Little Dustman (<i>Brahms</i>)
Loch Lomond	Lovely Night (<i>Offenbach</i>)
Skye Boat Song	Now Is the Month of May-
Wi' a Hundred Pipers	ing (<i>Morley</i>)
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BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, Director of Music, Pittsburgh, Pa.

On A Cappella Singing

THE ART OF A CAPPELLA SINGING. By John Smallman and E. H. Wilcox [Oliver Ditson Company, Inc., 359 Boylston Street, Boston, Mass. \$2.00].

THE authors have produced a work that is unique and that should prove extremely helpful. The first two lines of the Foreword confidently declare: "This book will assist in solving the problems of the individual voice, choral technique, repertoire, and interpretation." After study of the pages following, one gladly grants that claim.

The text proper begins with forty-one pages devoted to vocal technique. Among the titles of short chapters are *Breathing; Pronunciation; Primary Vowel Sounds*. Chapter X treats of *Vowels Introduced by Consonants*. Here the distinctive feature of the book becomes manifest. The instructions are based on *Ave Verum Corpus* (William Byrd), and no detail of vocal practice applied to this piece is neglected. Moreover, the *vocal phonetics of the text* (as the phonetics should be, with the vanish of diphthongal sounds and final consonants placed under the points of release) are printed in with the text proper. Finally, the vowels on which each syllable is to be vocalized are printed in with the text. The whole is so beautifully distributed that these interlarded printings are in no way confusing or unsightly. The page, indeed, is uncommonly open and attractive.

Succeeding chapters now follow precisely the same plan, but on different vocal features. Two Tones on One Vowel Sound, illustrated with *How Shall I Fitly Meet Thee?*—J. S. Bach; Tuning Sustained Chords, with *Adoramus Te*—Palestrina; Agogic Accent, with *Lo, How a Rose e'er Blooming*—Praetorius; Pressure Accent, with *Roundelay*—Jannequin; The Shape of Short Phrases, with *Fields of Green and Gold*—Palestrina; these are among sixteen chapters of the kind. As will be observed, the music, too, is of exceptional worth. It is difficult to imagine a more instructive and satisfying work covering such ground.—WILL EARHART

Song Collections

A CENTURY OF PROGRESS IN AMERICAN SONG. Marx and Anne Oberndorfer; Honorary Editor, Dr. Frederick Stock [Hall and McCreary Company, 430-432 S. Wabash Ave., Chicago, Illinois. 30c].

THE names of the editors are a guarantee that this collection of songs for assembly and community singing will display good discernment and judgment, and musical and historical acumen. It differs from other books of its kind, which it resembles in format, in accentuating American songs and songs popular in American tradition. These all are classified. There are twenty-two folksongs in the category, *Songs of Native American Origin*—Indian, Creole, negro, cowboy; a larger number of *Songs of Earliest Days in America*; eleven of Stephen Foster's songs; two

by our first song-writer, Francis Hopkinson; a group of the most popular *Songs Inherited from Other Lands*. These are not all of the classifications but they reveal the distinctive American quality of the enterprise. An admirable feature is a fifteen-page historical sketch. While it is not impeccably accurate in detail, American teachers and pupils should nevertheless delve in the lore that is there. Each of the types of song included receives a meaty paragraph, and explicit notes give the history of many individual songs. An excellent songbook is thereby raised to the dignity of an historical and critical record.—WILL EARHART

KEEP ON SINGING. Edited by Kenneth Clark [Paull-Pioneer Music Corporation, 119 Fifth Avenue, New York, N. Y. 25c].

THE thrust in this book is in the direction of a specifically musical progress in "assembly singing," and for "glee clubs and general educational use." It follows the editor's *Everybody Sing*, as an "increasingly finer type of material" for such uses. The songs are accordingly selected for musical worth, regardless of source; and they attain an uncommonly high degree of such worth within the rigid technical limitations the editor imposed on himself. The contents are classified under two heads, *Folksongs and Composers*. The folksongs are admirably selected and arranged, and the texts have received care equal to that bestowed on the music, with most satisfactory results. In the other group are excerpts from Bach, Handel, Haydn, Mozart, Morley, Purcell, and many others. In both fields, in addition to a high level of worth and modest technical demands, much that is new and fresh in collections of this kind will be found. The book deserves wide use. —WILL EARHART

HOFFMAN'S CHORAL SERIES, BOOK ONE. *Noble Cain* [The Raymond A. Hoffman Co., 509 S. Wabash Ave., Chicago, Illinois. 75c].

THE thesis here is to invest English texts of merit, such as are likely to be encountered in the English courses of school students, with appropriate music. We find, accordingly, texts from Longfellow, Whittier, Lowell, Tennyson, Thackery, Goldsmith, Eugene Field, and others, set to original music by Mr. Cain. Some of the texts have been used many times by other composers, but as Mr. Cain states in his Foreword, he has restricted these settings to the capabilities of school groups.

The compositions, fifteen in all, are for mixed voices, four—occasionally more—parts. Those who know Mr. Cain's compositions need not be told that all are delightfully singable and full of pleasant vocal effects. One could hardly expect more from so prolific a composer, working under such limitations—could hardly expect, that is, a deeply original and lasting work—but short of that these compositions are good and effective.—WILL EARHART

Operettas

THE WHISPERING WOOD. Book by Rodney Bennett; Music by Martin Shaw. [Oxford University Press. \$2.25.]

THE story of "Snowwhite and the Seven Dwarfs" most happily set. The characters: Snowwhite; her Stepmother, the Queen; Voice of the Queen's Mirror; Seven Dwarfs; Spirit of the Whispering Wood; First Flower; Light; Puck; A Young Prince. All are singing characters, although the solos are brief and soon joined to the chorus, which is the important element in both singing and acting. The choruses are written for two parts with an occasional one in unison, and are not difficult but require good teamwork. There are twenty-six numbers in all. The authors suggest the possible shortening of the operetta by omitting "Puck and his men," which eliminates three choruses. The lines are poetic and imaginative, the music captivating; lilting melodies, sometimes modal, coupled with mysterious chords, as in the duet between the Queen and the Voice of the Mirror. The entire work is artistic—as much so in the humorous as more serious scenes. Many choruses may be obtained separately.

SUSAN T. CANFIELD

PRINCE OF PEDDLERS—Book and Lyrics by Sarah Grimes Clark; Music by Bryceson Treharne. [Carl Fischer. \$1.00.]

The story is of a Princess who, bored with possessions and monotony, wishes for change, a Prince who proves to be a Pirate and a charming Peddler who establishes his identity as the real Prince. The lines are practical and humorous rather than fanciful, but build up well and hold the interest. The melodies are tuneful and vital with considerable variation in mood, style, rhythm and expression. The choruses, scored for two parts treble, show a preponderance of thirds which are relieved, however, by fluid accompaniment or chords in opposition. In the list of characters are two demanding high voices, four low, three medium, and three speaking parts.

SUSAN T. CANFIELD

THE FLOWER OF VENEZIA. Libretto by Ronald Dundas; Music by Edgar Hansen. [C. C. Birchard. \$1.50.]

An Operetta somewhat in the style of Gilbert and Sullivan with sparkling lines and lively tunes. There are two acts of nine numbers each, the solos not difficult but well scored for high school voices, and soon moving into well-voiced choruses. Of these, nine are for mixed, two for male, three for treble, and three for unison voice. Orchestral parts may be rented from the publishers. It is far above the average of this type of operetta.

SUSAN T. CANFIELD

THE NIGHTINGALE. Book by Frederick H. Martens; Music by Rob Roy Peery. [Oliver Ditson Co., Inc. \$1.00.]

A Fairy Story of Hans Christian Andersen forms the basis for this Operetta which is nicely developed in one act. The scene is laid in Old China, the sing-

CHORUSES FOR FESTIVALS

MIXED VOICES

*7706	AICHINGER, GREGOR (1564-1628)	Regina Coeli (He is Risen). 4-Pt. <i>a cappella</i>.....	.12
7593	BACH, J. S.	Cum Sancto Spiritu, from "Mass in B minor." 5-Pt. <i>with Piano Acc.</i>.....	.15
7603	" " "	Four Chorales from the Motet "Jesu, Priceless Treasure." 4-Pt., <i>acc. ad lib.</i>.....	.12
7735	BOOTH, GUY	Keep on Praying to the Lord. 6- or 7-Pt. <i>a cappella</i>....	.15
7698	CAIN, NOBLE (Arr.)	I Got Religion. 8-Pt. <i>a cappella</i>.....	.15
7697	" " "	Wade in the Water. 8-Pt. <i>a cappella</i>.....	.15
7713	CAMPION, THOMAS (1575-1620)	As by the Streams of Babylon. 4-Pt. <i>a cappella with Sop. Solo</i> .....	.12
7712	DETT, R. NATHANIEL	Wasn't That a Mighty Day? 5-Pt. <i>a cappella with Bar. and Alto Soli ad lib.</i>.....	.16
7232	GRAINGER, PERCY A.	Irish Tune from County Derry. 6-Pt. (S.A.T.T.B.B.) <i>a cappella</i> .....	.12
7500	" " "	Tribute to Foster. For 6 single voices, mixed chorus, musical glasses, piano solo and orch. (or 2nd piano) ..	.20
*7723	LASSO, ORLANDO DI	De Ore Prudentis Procedit Mel (The Mouth of the Wise Man). 5-Pt. <i>a cappella</i> .....	.16
*7724	MARENZIO, LUCA (1550-1599)	Innocentes pro Christo (At the Word of Herod). 4-Pt. <i>a cappella</i> .....	.15
7687	MUELLER, C. F.	God Is in His Holy Temple. Divided 4-Pt. <i>a cappella</i>...	.15
7686	" " "	Praise to the Living God! 8-Pt. <i>a cappella</i>.....	.18
7675	" " "	Sunset. 8-Pt. <i>a cappella</i>.....	.15
*7729	PALESTRINA, G. P. DA	Alma Redemptoris Mater (Bow Down Thine Ear, O Lord). 4-Pt. <i>a cappella</i> .....	.12
*7672	" " " "	Exultate Deo (Sing and Praise Jehovah). 5-Pt. <i>a cap- pella</i> .....	.16
*7688	VITTORIA, T. L. DA	Estote Fortes in Bello (Go Forth with Courage). 4-Pt. <i>a cappella</i> .....	.12

*Westminster Choir Series, edited by John Finley Williamson.

S. A. B.

7337	DETT, R. NATHANIEL	Listen to the Lambs. <i>Piano Acc.</i>.....	.16
7336	KOUNTZ, RICHARD	The Sleigh (A la Russe). <i>Piano Acc.</i>.....	.12
6401	PRES, JOSQUIN DE	Ave, Verum Corpus. <i>A cappella</i>.....	.08
7742	PURCELL, EDWARD	Passing By. <i>Piano Acc.</i> .....	.12

WOMEN'S (OR UNCHANGED) VOICES

7428	BACH, J. S.	Sleepers, Wake! a Voice Is Sounding. 3-Pt., <i>with Piano Acc. (Orch. Acc. available)</i>.....	.15
7604	" " "	Thus Then, the Law of the Spirit, from the Motet "Jesu, Priceless Treasure." 3-Pt., <i>acc. ad lib.</i>.....	.05
7722	ELGAR, EDWARD	The Rapid Stream. 2-Pt., <i>with Piano acc.</i>.....	.12
7721	" " "	The Woodland Stream. 2-Pt., <i>with Piano acc.</i>.....	.12
5359	ESTE, MICHAEL (D. 1638?)	How Merrily We Live, Madrigal. 3-Pt. <i>a cappella</i>.....	.12
7403	SMITH, DAVID STANLEY	The Bracelet, Madrigal. 3-Pt. <i>a cappella</i>.....	.15
7402	" " "	Why So Pale and Wan? Madrigal. 3-Pt. <i>a cappella</i>.....	.15
7496	WENDT, THEOPHIL	Go Down to Kew. 3-Pt., <i>with Piano acc.</i>.....	.16

MEN'S VOICES

7516	DE LEONE, F. B.	Drums. 2-Pt., <i>with Piano acc.</i>.....	.12
7517	" " " "	Song of the Horde. 2-Pt., <i>with Piano acc.</i>.....	.15
82503	FLAGLER, ROBERT S.	A Song of Ships. 3-Pt., <i>with Piano acc.</i>.....	.12
7508	RHYS FORD, D. (Arr.)	Idle Days in Summertime (Old Welsh Folk-Song). 4-Pt., <i>a cappella</i>.....	.15
7719	GUION, DAVID W.	All Day on the Prairie. 3-Pt., <i>with Piano acc.</i>.....	.15
7718	GUION, DAVID W.	Home on the Range. 3-Pt., <i>with Piano acc.</i>.....	.15
7707	McMILLAN, MALCOLM (Arr.)	Stenka Razin, Russian Ballad (Volga Boatmen Song interpolated). 4-Pt., <i>a cappella</i>.....	.16
7651	MILLET, DON LLUIS (Arr.)	The Song of the Birds. 4-Pt. <i>a cappella, with Solo for High Voice (Tenor or Sop.)</i>.....	.10
7738	RIMSKY-KORSAKOV, N.	The Flight of the Bumble Bee, from "Tsar Saltan." 4-Pt., <i>with acc. of Flute and Piano, or Piano, 4 hands.</i> ..	.16
7711	TCHAIKOVSKY, P. I.	One Who Has Yearn'd Alone (Nur, wer die Sehnsucht kennt). 4-Pt., <i>with Piano acc.</i>15
7532	TCHEREPPIN, N.	The Boyars' Song. 4-Pt. <i>a cappella</i>15

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HULDA JANE KENLEY

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FROM C. C. BIRCHARD & COMPANY: The most interesting item of the Laurel Octavo material at hand is *Flowering Orchards* by Jacques Pillois, arranged for T.T.B.B. by Archibald T. Davison. This should meet the need of competent male choruses for works of some length and distinction. Its twenty pages are full of fluid melodic lines, charming juxtaposition of parts and harmonic interest.

The Year Book Press Series includes three fine songs for men's voices: *O! Breath Not His Name and I've a Secret to Tell Thee*, Irish folksongs arranged by Charles Wood; *The Babe Divine* (*Ils est né, le divin enfant*), arranged by A. H. Fox Strangways. There is also a unison carol, *The Birds*, in which Hilaire Belloc's poetical telling of the story of the Christ-child's making of the clay birds is set to music by J. Meredith Latton. Legend, poem and music are one in the naive spirit of childhood. Children will love to sing it.

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and *Snow; Presents for the Child Jesus*. There is also a Michael Praetorius (1571-1621) arrangement, for soprano and alto, of the old fourteenth century *In Dulci Jubilo*.

J. FISCHER & BRO.: A Clifford Page arrangement of Saint Saens' *The Swan* for soprano and alto. Two arrangements by Cyr de Brant of Sibelius' *Finlandia*—one for S.A.T.B., one for T.T.B.B. or S.A.A.B.

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Also for mixed voices, unaccompanied, are the old Ukrainian church melody, *Praise the Lord*, arranged by Alexander Koshetz and the Russian folksong *Mother and Son* (Christmas) arranged by Baile Kibalchich.

Male voices: *Psyché*, E. Paladilhe, transcribed by F. Campbell-Watson for T.T.B.B., accompanied by piano; *Heart of Mine, Beloved One*, a minnelied by Max Reger, edited by F. Campbell-Watson. While the last named is beyond the vocal ability of even exceptional high school boys the possibility of finding a Max Reger song for men's voices should be noted.—HULDAH JANE KENLEY.

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Band

OLIVER DITSON COMPANY: (1) *Mystic Knights*—Overture, R. E. Hildreth. Good junior high school bands could play this overture. Its publication adds one more to the list of overtures that are often thought necessary in the teaching of young bands. It is as good as, perhaps a bit better than, most of them. (2) *Regimental Review*—March, Frank Panella. (3) *Goin' Home*—from the Largo of the "New World" Symphony, Anton Dvorak. This publication is based on the song version of William Arms Fisher, and is arranged for band by James M. Fulton. It lends itself well to the flowing quality of the band and should be acceptable as a teaching piece.

DURAND AND COMPANY, Paris. (Sole Agents for U. S. A. Elkan-Vogel Co., Inc.): *A Glorious Day*, Albert Roussel. Fairly difficult, but interesting and worth playing.—LEE M. LOCKHART.

CARL FISCHER, INC.: (1) *Jingle Bells*—a march including *Merrily We Roll Along* and *Auld Lang Syne*, arranged by Charles J. Roberts. (2) *Sleepers Wake*, Bach. Mr. Chiavarelli has made a fine arrangement of this well known Bach chorale. This publication should be a welcome addition to the libraries of school and professional bands. (3) *Flight of the Bumble Bee*, Rimsky-Korsakow. Only the best bands will find the playing of this number possible. The lightness necessary for proper playing of it will be difficult to develop.

MELROSE BROS. MUSIC CO.: *Bandmaster's Folio of College Marches*. A very fine book of marches for football work.—LEE M. LOCKHART.

VOLKWEIN BROS.: *Knights of Chivalry*, Louis J. Panella. Satisfactory for use when a grand march is necessary.

RECORD REVIEWS

By PAUL J. WEAVER

Choral

ONE of the finest choral recordings ever made has just been released by Victor—Number 7715. It contains two Russian settings of *The Creed*, one by Archangelsky and the other by Gretchaninoff. Chaliapin sings with great effectiveness, and is ably supported by the choir of the Russian Metropolitan Church in Paris under N. P. Afonsky. The music is great, and the performance worthy of it.

A fine collection of *Liturgical Music of the Catholic Church* is issued by Victor as set M-182. It contains two pieces by Perosi, three by Palestina, and one each by Arcadelt, Vittoria and Anerio. Of the last six, the finest is the Vittoria *Tenebrae factae sunt*—great music very effectively sung. Of the two Perosi numbers, the second is really fine. The entire collection is sung by the Sistine Chapel Choir under the direction of Msgr. Perosi and under the conducting of Msgr. Rella. The attacks are clean, especially in the Arcadelt and in Pales-

trina's *Improperia*. There is some exaggerated accentuation. The intonation is much better than in some of the recordings by this choir; and the quality of the boys' voices seems much closer to our ideals than is the case with many of the Italian choirs.

Opera

One of the finest of all operatic recordings is newly released by Victor as set M-187, *Donizetti's Don Pasquale*. The cast is headed by Tito Schipa, which means that one hopes for just what he gets—a uniformly fine performance by splendid singers. Badini sings with great dramatic effectiveness; Poli's more lyric type of baritone is shown to fine advantage; Saraceni is very splendid. Chorus and orchestra, both from La Scala, are uniformly satisfying under Sabajno as conductor and Venetian as chorus master. The recording itself is superior.

The best *Gilbert and Sullivan* so far recorded is *Ruddigore*, or *The Witch's*

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Curse, issued by Victor as set C-19. Again the D'Oyly Carte forces are conducted by Dr. Malcolm Sargent, and the inimitable Baker-Oldham-Granville-Fancourt-Dickson-Briercliff cast gives fine account of itself. It's a delicious opera, strangely not so well known in this country, as are some of those which do not seem quite so fine.

Stokowski and the Philadelphia Orchestra play a series of *Excerpts from Die Götterdämmerung*, with Agnes Davis singing Brünnhilde, Victor album M-188. The parts used are Siegfried's Rhine Journey, Siegfried's Death, Brünnhilde's Immolation and the closing scene of the opera. From every standpoint it is a fine set of records. Miss Davis, who is relatively not well known, deserves a special word of praise for her fine voice and singing.

The duet *Gut'n Abend, Meister* from the second act of *Die Meistersinger* is done with great effectiveness on Victor 7680 by two great singers and Wagner exponents, Schorr and Ljungberg; the instrumental part is by the London Symphony under Collingwood.

Voice

Recordings of three more Brahms songs have just been released. Ria Ginstor, whose lovely voice and great artistry are not well known in this country, sings *Die Mainacht* on Victor 7821, which also contains Schubert's *Seligkeit* and *Rastlose Liebe*. Lotte Lehmann, one of the few great operatic singers who also really knows how to sing Lieder, sang *Sandmännchen* and *Der Schmeid*, on Columbia G-4087-M. This record also contains Mendelssohn's *Gruss*.

Fine singing and vocal virtuosity characterize Chaliapin's latest release, which contains two distinctly unshaken Russian songs: *Glinka's Rondo of Farlaf (Patter Song) from Russlan and Ludmila*, and *Dargomizhsky's Aria of the Miller*, from *Roussalka*. The record is Victor 7704.

Ninon Vallin, the French soprano recently come to this country, sings Schumann's *Au Loin* and Schubert's *La Bas* on Columbia G-4080-M. Her Schumann is well done, as is her Schubert to a slightly less degree. Her voice is clear, but a bit "edgy" for the best type of Lied singing. The songs sound very strange in French—you probably haven't recognized "La Bas" as "Wohin?"; the French seems to distort the songs even more than English translations do.

Tito Schipa sings two tangos on Victor 1633, with orchestra of course. The singing is beautiful; the tango rhythm and style are fascinating; the record is worth repeated hearings.

On Columbia G-9060-M, Lotte Lehmann with her lovely voice and her artistic style, gives a splendid interpretation of Weber's *Wie nahte mir der Schlummer*, from *Der Freischütz*. Manfred Gurlitt conducts the excellent orchestral accompaniment.

Richard Tauber, whose singing of Lieder has often been recorded, adds two more on Columbia G-4081-M: Wolf's *Über Nacht*, and Franz' *Im Herbst*. Both are fine songs. Especially commendable is Tauber's restrained but effective dramatic treatment of the Franz song.

On Columbia G-4088-M Tauber sings two songs of a much lighter vein: *di Capua's Maria Mari* and *Thome's Simple Aveu*. He makes them sound really better than they are!

On Victor 1632 John Charles Thomas sings two sentimental songs of light caliber: *Arthur F. Kelloff's Sheila* and *the Teschemacher - Leoncavallo Mattinata*.

Orchestra

Bach's *Suite in G*, arranged for orchestra by Eugene Goossens, and played by the London Symphony under the arranger's direction, is recorded on Victor 11427. It contains five of the seven movements of the French Suite number 5 in G, plus the Minuet from the third French Suite in B minor; Mr. Goossens apparently has not given a reason for this strange procedure. He necessarily has changed the music greatly in orchestrating it; which leads to two questions. Why should such music be arranged for orchestra at all? And, if one can't resist the arranging impulse, why must he make such a violent alteration as the addition of a third voice-line in a minuet which was about perfect in its original two-voice form? Possibly the answers lie in the fact that Sir Thomas Beecham wanted something for his operatic performance of Bach's cantata *Phoebus and Pan*. But that makes one wonder why a cantata should be made into an opera!

One of the poorest orchestral records seen in many a day is played by the Dajos Bela orchestra (Columbia G-50372-D). It contains a rather insipid *Serenata Siciliana* and a terrible arrangement of the Rachmaninoff *Prelude in C minor*. It distinctly mars Columbia's brilliant list.

At last we have a really fine domestic release of the *Beethoven 8th Symphony, F major*. It is played by the B. B. C. Symphony conducted by Adrian Boult, and is issued by Victor as set M-181. Although this is the last symphony in the composer's second period, the music is not so "advanced" as some of the earlier works in the same group; the usual slow movement is replaced by the Scherzo, which is followed by the familiar minuet on the "Ta ta, lieber Mälzel" theme. The work is beautifully played here, and excellently recorded.

Victor 11458 contains the *Scherzo and Minuet from Brahms' Serenade for Orchestra, Opus 11*, two of the seven movements from his first orchestral composition. The Scherzo is somewhat of a surprise, written in strict waltz rhythm and speed; the horn parts in the recording of this movement do not come off well. The Minuet, a charming little piece, is beautifully done.

Concerto

Praises be! It is reported that Cortot is to record all of the *Bach Brandenburg Concerti*, works of great importance which have been strangely neglected by American record makers. Victor has just released *Concerto No. 5, in D major*, which is stunningly played. Cortot does the piano part, Thibaud the violin and Cortet the flute—an almost perfect trio; the Ecole Normale Chamber Orchestra (Paris) gives an almost perfect orchestral background for the trio. Cortot's own work is brilliant—especially in the long piano solo which opens the allegro movement, a passage which is one of the finest in all of Bach's instrumental writing, in a vein which seems quite modern and which is very powerful.

One of the greatest contributions to the literature of recorded music has

just been made by Victor in the issuing of three of the great *Beethoven Piano Concertos: Numbers 1, 4 and 5 ("Emperor")*, sets 158, 156 and 155 respectively. All three sets are played by Artur Schnabel with the London Symphony directed by Dr. Malcolm Sargent. Schnabel is probably the foremost exponent of Beethoven of the day; in these sets he does brilliant work characterized by the highest caliber of musicianship. Sargent and his orchestra leave almost nothing to be desired. All in all, these are about as fine as any recorded music in existence, and no good library can ignore them. It would be idle to compare them with each other; but if you want a fine sample play through the gorgeous andante of the 4th Concerto.

Debussy's *Rhapsody for Clarinet and Orchestra* (Victor 11433) and *Rhapsody for Orchestra and Saxophone* (Victor 11426) are really stunning music which we rarely have a chance to hear. Both are excellently performed here; the conductor is Piero Coppola, the saxophonist M. Viard, and the clarinetist Gaston Hamelin.

Chamber Music

Beethoven's Quartet Opus 130, B flat major, played by the Budapest Quartet, is issued as Victor set M-157. This is considerably better recording than the Lener Quartet's rather early recording for Columbia; and the new set has a somewhat more spirited, more live, reading. But, inexplicably, the final movement is entirely omitted in the new version. One can forgive some overworked Victor clerk for labelling the second movement, the *Presto*, as a part of the first movement, which results in the misnumbering of the third and fourth movements. This is just a dumb error, the kind we all make at times. But the omission of the *Finale* is something much worse than that; and it surely is not the fault of the sterling artists who do the playing.

The Budapest Quartet has also recorded the *Brahms' Quartet in B flat Major, Opus 67*, for Victor (album M-183). This work was recently released by Columbia, played by the Lener Quartet, also of Budapest. On the whole, the new Victor set is the better, although each version has its strong points. The first movement is played vivace, as written, by the Budapesters; the Leners take it at about an allegro. The Budapest speed is considerably faster, too, in the fourth movement. In both of these movements the Leners are at times more intense, but the Budapesters are more vivid and more in the spirit in which Brahms wrote the music. The second and third movements have rather similar interpretations, the differences being small ones, largely matters of taste.

Violin

Three of *Bach's Sonatas for violin alone* have recently been issued, and all three deserve the highest possible praise. Szigeti plays the *Sonata in A minor* on Columbia 68152 and 68153-D; Menuhin the *Sonata in C major* in Victor set M-148; and Busch the *Sonata in D minor* (Victor set M-133). Three great artists, three great works, really superior recordings from every standpoint! The Bach student, the teacher and the thoughtful listener have reason for three special prayers of thanksgiving here.

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In the Merry Month of May.....*East*

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Adieu Sweet Amaryllis.....*Wilbye*
Happy, O Happy He.....*Wilbye*
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Is Love a Boy.....*Byrd*
This Sweet and Merry Month.....*Byrd*

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Our Country Swains.....*Weelkes*
Lo! Country Sports.....*Weelkes*
Rejoice, Rejoice*Byrd*
Thyrsis, Sleepest Thou.....*East*

For T. T. B. B.

Hark, Jolly Shepherds.....*Morley*
Ho, Who Comes Here.....*Morley*
Lo, Country Sports.....*Weelkes*
Lure, Falconers, Lure.....*Bennet*
Sing Out Ye Nymphs.....*Bennet*

For S. S. A. T. B.

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Correlation: Its Philosophy and Practice

CONTINUED FROM PAGE 17

in the auditorium for the other children of the school. Interest and individual effort had been keen throughout, and even led to the formation of a circus band, the most troublesome boy in the room being the bass drummer and using a drum which he himself had made, thus correlating music with manual training.

The various phenomena of nature, including her changing moods, are well represented in instrumental music, and the value of listening lessons can often be immensely intensified by appealing to a combination of eye and ear. Trees, streams, mountains, clouds, rain—these are the very essence of program music reference, and pictures looked at or poems listened to in advance will help greatly to induce the proper moods for appreciating various instrumental compositions of this type. Here again the picture or the poem may constitute a distracting influence, and the teacher must exercise great care to make certain that the accessory item does not obscure the main issue but merely leads up to it and causes it to become more meaningful. He must, of course, also exercise care lest he dominate the children's associations to too great an extent, for program music association should be free, each person linking up the music with his own particular experience. This again is a matter demanding pedagogical artistry on the teacher's part.

Music and Mythology

Music and mythology have much in common, and the story of Mercury making his lyre by attaching nine strings to nine holes in a tortoise shell and presenting it to Apollo should be familiar to every child, and may well be followed by the making on the part of various children of crude lyres of their own, thus again linking music and manual training.

The beautiful story of Pan, the god of flocks and fields, is equally interesting and should be as universally known. Pan thought he saw a lovely nymph in a pond and tried to catch her, but she eluded him and he found himself standing at the edge of the pond with nothing but a bunch of reeds in his hands. Whereupon he breathed a deep, sad sigh; and as his breath swept over the ends of the reeds a soft and lovely melody was heard. So he picked some additional reeds, arranged them in order of length so as to sound the scale, and from that time on could be heard playing his panpipes any evening as he danced over hill and dale in the midst of shepherds and flocks. Here, again, various children will doubtless become interested in making panpipes of their own, and in some schools, under the guidance of an imaginative teacher, the result may well be a musicale or a pageant at which these tales are re-enacted and the crude original types of instruments are played upon, thus combining music, mythology, pagentry, and manual training.

Music and Geography

Geography is another field of knowledge that has much in common with music. First of all come the folk songs of other nations, and even in

the earliest years we use folk music that has come to us from England, from Germany and Italy and France. So, naturally, we shall refer to these countries, shall sometimes show pictures of their inhabitants dressed in native garb, of buildings and scenes and events. Later on there will be inevitable reference to Germany as the country of Bach and Beethoven, to Italy, France, and England where dwelt Verdi, Chopin, and Purcell respectively.

Then there are various references to rhythms and instruments characteristic of the different countries: the Spanish guitar and the Stradivarius violin; the graceful minuet, as representing a certain phase of French court life in the 18th century; the drums and other harsh sounding instruments as characteristic of the virile but aesthetically lacking civilization of South Africa.

Some of the music thus referred to will probably not be suitable for children's performance, but it makes clearer the type of social life or civilization that it accompanies and it should, therefore, be heard.

Then there are the national songs of other countries which it is always interesting to sing or to hear. There are the different scales used in various parts of the world, with the possibility of speculation as to why the Chinese have a pentatonic scale with very large intervals, while the Hindus, another oriental people, have intervals as small as the quarter step in theirs. There are the characteristic moods of the various national folk songs and dances as induced by climatic or political conditions: the happy songs and quick dances of Italy and Spain; the note of sadness characterizing most Russian music; the duality of despair and exuberant rhythmic frenzy as found in the "slave songs" of America.

Why these strange differences in the music of the various countries? Why songs about mountains in Switzerland, about beautiful bays in Italy, and about the life of the sea in Norway? The raising of such questions not only brings music and geography closer together, but integrates both into life and makes children feel that they are studying about something that really exists.

Geography, Ethnology, History, Music, Literature—all these are so closely knit into a common fabric that it would seem utterly foolish to try to unravel the various colors of threads that make the pattern. And yet we have done just that; we have had separate balls of yarn and have been careful not to get them tangled or even in too close proximity with one another.

Foolish, shortsighted? Yes, but just as foolish and shortsighted on the part of the teachers of other subjects, for music is as necessary for a complete understanding of geography and history as these subjects are to a proper comprehension of music. So "let's get together."

Music and History

The study of history is not formalized to any great extent in the grade schools, and yet certain events stand

out as so very important that the teacher is constantly referring to them and trying to make them as real as possible. Here, as everywhere else, it is well recognized that the more things are tied up together the easier it is to remember them. So the fact that Columbus discovered America in 1492 becomes more real and more easy to remember if this fact is associated with the story of the court of Isabella and the three ships putting out to sea from the harbor of Genoa. And this in turn will come to mean still more if it is connected with the background of feudal life; of knights fighting for causes; of soldiers called crusaders dressed in armor decorated with a red cross as a token of their sacred mission; the emblem of the Red Cross of our own day as a survival of this custom; of crusaders singing hymns as they marched along and the Crusader's Hymn as one of these songs which we still sing. All this makes the discovery of America much more vivid and much more significant. Music here is merely an incident and is brought in simply to enrich the fabric at one or two points. But in many other cases, music is the key to the situation and should be recognized as such by teachers of both subjects.

In teaching our own national songs, the instructor in music will reach back into history and give something of the background of the Revolutionary War during which *Yankee Doodle* became popular; of the War of 1812 which gave birth to the *Star Spangled Banner*; of the Civil War about which one must know in order to understand the *Battle Hymn of the Republic*; and of the period of peace and prosperity which gave rise to *America the Beautiful*.

The teacher of history in referring to the landing of Balboa, mentions the fact that the men knelt down and sang a *Te Deum*. A child says, "What is a *Te Deum*?" The teacher explains that it is a song of praise and thanksgiving sung in certain churches; whereupon another child says, "Could we get the music that Balboa's men sang and learn it during our music lesson? Or maybe we could find a phonograph record of it." The lazy teacher will say, "No. This is History and we can't bother to look up songs." But the good teacher will—figuratively, at least—kneel down and thank the Lord for the opportunity of making the study of history more real.

Historical pageants are very popular at present, and here music correlates beautifully with history. Of course it often requires considerable research to find suitable music for the various periods being dramatized. But such research is definitely worth while, not only because it brings music into prominence but because it causes the teacher of music to become interested in history and biography and all sorts of other factors in the rise of civilization, thus enriching her own life and making her a better teacher.

Finally, there is the folk song, which not only originates in the life of the people, but which frequently gives a true picture of the civilization that existed in various countries at different times. What a chance is given us

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Music and Literature

One of the most frequent correlations is that of music with literature. Both are time arts; both appeal to the ear; often the two are combined in song. Sometimes a poem makes one feel like inventing a melody to go with it; and frequently a musical composition impels one to express one's mood in words—most often poetry. In the case of songs, the poem and the melody must have the same rhythm and they must express the same mood—hence they are really one. And often the surest approach to the understanding of instrumental music of the program type is by reading a poem that the composer or someone else has supplied as the key to its meaning.

Music and language, then, are so closely allied that it would seem merely good common sense to teach the two in as direct correlation as possible. This implies that the teacher of English will often use music to help him in making language more meaningful; and that the teacher of music will even more often use language and literature as a means of making music more real.

Poems like "Hark, Hark the Lark," "The Year's at the Spring," and "Little Boy Blue" become more significant if they are sung as well as read. Many a lyric printed in the language book could be set to music by the children who are studying it, and it would have infinitely more meaning after such an experience, for one cannot set a poem to music without first understanding it. On the other hand, a song based on a part of *Hiawatha* might well be the stimulating force which would induce at least some members of the group to read the entire poem; and singing "How do You Like to go up in a Swing" will certainly cause Stevenson's poem to be remembered for a far longer time than would be the case were it merely learned as a "memory gem."

In studying the *Spring Song*, during a listening lesson the teacher will probably read some poem about spring, and this will bring about an intelligent comprehension of the mood of Mendelssohn's music such as the music by itself could hardly be expected to induce. Or, perhaps, in connection with such a lesson, the teacher will ask the children to look up all the poems about spring that they can find, and themselves decide which one seems most closely to fit the mood of Mendelssohn's music.

There is considerable similarity also between the process of reading music and that of reading language, and the teacher of music, taking a leaf out of the pedagogical notebook of the lan-

guage teacher, will urge his pupils to read by phrases instead of by single notes, and will show them how much more intelligent and rapid such a method is in the case of both language and music. He will demonstrate also how necessary it is that the reader of both music and language shall look ahead, his eye feeding into his mind what is coming, well in advance of the time that it is sung or pronounced.

Because of the intimate relationship between music and language it behooves the teacher of music to prepare himself with especial care in the case of both language and literature, and to utilize every opportunity for cooperating with the teachers of these subjects. In order to insure mutual correlation the teacher of music must make certain that due care is exercised in the selection of song texts so that they may be genuinely high grade; that these texts are often read aloud and that such reading shall contribute something to the language power and literary taste of the pupils; that the music teacher himself shall use language which is not only correct in form but beautiful and varied in its choice of words; and that the teacher of music exercise his influence to have the children speak as correctly and as beautifully as possible. If this is the program of the music department, there will be no trouble about inducing teachers of language and literature to coöperate with the teacher of music.

Music and Art

The final type of inter-correlation to be treated in this chapter is that between music and painting or other pictorial art. Pictures are constantly used in lower grade teaching for vivifying all sorts of things, and many correlations between art and music exist, all ready to be called into the consciousness of the pupil. Here is a painting called *Dance of the Nymphs*. What kind of a dance are they doing? Could we try it? What kind of music would be suitable for such a dance? Does Chopin's *Butterfly Etude* express the same general idea, or is it altogether different? Would Gluck's *Dance of the Happy Spirits* fit the picture better or not as well as the Chopin number?

Here is an instrumental composition called *Morning*. As we hear the phonograph play it, the teacher allows us to look at a lovely picture depicting the peace, the quiet, the radiance of sunrise in the open country. Immediately the mood of the music takes possession of us, and the next time we hear this composition we shall at once associate it with the idea that was in the composer's mind when he wrote it.

Here is a picture called *Fairies* for us to look at. Is it bright or drab? We decide that it is bright, and now the teacher says, "What song do you think fits the mood of the picture best?" We look through our books and decide on one that seems to fit and we sing it as we look at the picture. Mary Lou suggests that it is more like a dance than a song and that the picture makes her feel like dancing rather than singing. So the teacher says, "Very well, Mary Lou, you may dance the picture for us." So Mary Lou dances—with or without music. If the latter, then it is

for the rest of us to help her find music appropriate to her dance. Perhaps we end up by discovering music that is so suitable and at the same time so attractive that we all want to dance it instead of continuing to sing the song. So a picture has started us on a chain of ideas and events, which if allowed to do so, will go on and on into all sorts of interesting ramifications. The only difficulty is to make all this fit into a formalized school program, and that is where some of the private schools have a very considerable advantage over most public schools.

Form (or design) is based on the same principles in music as in various other arts, and even grade school children can be shown how repetition makes for unity in poetry and architecture as well as in music; how balance is achieved in the various arts; how contrast not only holds our interest but causes each of two contrasting elements to show up in stronger relief because of their juxtaposition.

This is true correlation—and real education, also, for school life should not confine itself to dealing with individual subjects, but should educate pupils to an understanding of the relationships existing between and among things; this in turn eventuating in a better understanding of the individual things themselves.

Intra-Correlation

Finally, and most important of all, the various kinds of music must be intra-correlated if the teaching is to be genuinely fruitful. How often does it happen that the vocal teacher and the instrumental teacher in the same school are hardly on speaking terms. Each is afraid the other will gain some advantage and both are willing to sacrifice the child's best interests for the sake of supremacy. If the board of education should purchase a piano to be used for chorus accompanying, the band director perhaps takes the attitude that the money might better have been spent for a new Sousaphone or a set of timpani. And if children in the junior high school become fascinated by band or orchestra work, the vocal teacher is annoyed, feeling that they ought to have been content to sing in the glee club.

A pupil taking theory learns how chords are combined, how cadences are named, how periods are constructed. But perhaps the leader of the glee club or the teacher of the general music class does not even know that some of his pupils are studying theory and makes no reference to any of these matters, in spite of the fact that his groups are singing chords, cadences, and periods every time they meet. Similarly, in a listening lesson the teacher shows pictures and plays records of orchestral instruments, when, often, in that very class there are boys and girls who could demonstrate the various instruments themselves. (No wonder they are bored!)

If listening lessons were more closely connected with singing and playing lessons and if all three of these activities were integrated more definitely toward developing musicianship, the results of the three types of activity would be infinitely more significant. There is some tendency in this direction, and in a few schools

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the isolated period once a week devoted to listening, with other periods devoted to singing, is being displaced by a music hour combining singing and listening in the same period, with music appreciation as the objective in both kinds of work. But in most schools there is apparently little or no attempt to guide the children in the correlation of their various musical activities. And yet such a process of intra-correlation is the only sensible and the only efficient way to approach music study—whether it be in the first grade or in the college. So let the teachers of the various phases of music plan together in as friendly and efficient a way as possible, in order that the child may approach the problem of understanding music intelligently. This matter of developing genuine appreciation of music through growing musicianship is difficult at best, but is rendered doubly hard by the unintelligent type of isolated approach that has characterized most music teaching in the past—advanced as well as elementary.

* * * * *

Everything in the universe is connected with everything else, and the principle of correlation merely directs attention to this fact and suggests to the teacher that he himself become aware of the interconnectedness of all the elements, and that the children in turn be led to see subjects and parts of subjects in their relationships to one another rather than as isolated or unrelated departments of knowledge.

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ARMCHAIR GOSSIP

By E. S. B.



COMPARED with its proud position in the Chicago World's Fair of 1893, music was something of a Cinderella at A Century of Progress Exposition in 1933. All the ugly sisters were present to overpower her, and nary a Prince came to save.

In the course of an editorial in which Pierre Key, of *Musical Digest*, warmly advocates establishment of a Government Department of Fine Arts, there is a good deal said regarding the above-mentioned matter. Lack of space prohibits quoting largely enough to give a fair idea of Mr. Key's sentiments, but it may safely be stated that he considers music as having been very inadequately dealt with at the Exposition. He gives credit, as do all who know the facts, to the good intentions of those who tried, at the outset of the Fair-planning, to assign music its proper place. He also recognizes, as do we all, that a great deal of fine music was presented on the Exposition grounds [sic], particularly by school organizations which appeared to the number of over one hundred splendid groups, according to official count at the Conference office.

Unfortunately, however, much of this musical presentation was badly handicapped by poor arrangements, making it to a great extent ineffective. It was strongly apparent that the interest of the management of the Fair lay in other quarters.

True, we were in the financial doldrums at the opening of the Exposition. Did the economic need of the hour—admittedly desperate—justify conditions? That is indeed a question. Mr. Key feels that: "Mammon [was] in the driver's seat. . . . An Exposition committed to what a people had done during a century of effort had crowned and thereafter shoved vulgarity into the foreground for the sake of dollars—and dollars had poured in."

Whatever the facts, one earnestly hopes that the continuation of the Fair in 1934 may offer, in the words of Mr. Key, "a coördinated quality plan for music as part of an Exposition held up as representative of the Nation's all-sided forwardness during the past hundred years."



HOW AMAZINGLY Jascha Heifetz maintains his lofty stature as violinist extraordinary! From boy prodigy to ripened artist he stands alone. These reflections are stirred into being by A. Walter Kramer's article in a late *Musical America*, in which he devotes nearly two full pages to an appreciation of this marvelous artist—his superb development, his wide culture, his keen interest in violin literature, and even his hobbies.

When Heifetz plays, one is not conscious of man nor instrument, so perfect is his mastery, so subjugated to interpretation is all his wealth of technical equipment. He doesn't appear to be *doing* anything; music from some far-off world comes to rest where he is—that is all.

When one has heard him play Brahms, one has had an unforgettable experience. And now the editor of *Musical America* piques our interest by information that Heifetz' performance of the Elgar Concerto (in New York this season) again made musical history. He goes so far as to hint that the Elgar Concerto is likely to be permanently associated with Heifetz, so true was his utterance, and so much better attuned to its message is the public of today than the public who first heard this Elgar work when introduced by the great Kreisler twenty-three years ago.



THE PROPOSED MERGER of Northwestern University with the University of Chicago continues to be shrouded in mystery. Evanston folk are quite up in arms about it, and rightfully so, since Northwestern University is that city's chief reason for being. Should most of the school's activities be transferred to downtown Chicago, not only would Northwestern's identity be lost, but Evanston would sacrifice much of its unique character which has hitherto attracted families of the highest type of culture and ideals.

Thus far, no clear reason for merging has been given to satisfy a disturbed and questioning public. There is some talk now, however, that a statement is soon to be forthcoming. If growing opposition and doubt are to be dispelled, official and specific explanation should make its appearance, and that quickly.



MME. GANNA WALSKA, Polish diva, again floats into our concert halls on a wave of publicity. While in Chicago, she is reported to have called on her ex-husband and "good friend," Harold F. McCormick, wearing a cold-weather (not winter, mind you) outfit and green alpine hat, evidently prepared for rough weather in the windy ol' city.

In a press interview she naïvely protests that what she wants most in life is "to be let alone and live as I wish without constant newspaper badgering." Asked about her cooking, she laughingly replied, "Let that be the gift of the intellectuals, like the Greek poet, Homer, who cooked all his own food." (What ho, housewives, at last a good word—intellectuals, eh?) As for herself, she "tried it twice." First, making coffee, she forgot the water. Next, boiling eggs, she forgot to light the gas. Maybe she's wise to keep on singing.



HERE IS AN interesting example of something - or - other: The writer paid a worker (electrician) with a small check. Within a week the check was back in its maker's hands—uncashed, but having settled debts of three persons. Employer paid electrician; electrician paid merchant; merchant paid landlord. No cash changed hands, yet all were satisfied. A small but neat lesson in economics, what, Jeeves?

WITH THE COMMENT that "the higher the brow the more lethargic the response," an interested friend sent this department a clipping from *Variety* headed "Symphonic Music Gets Little Fan Mail So May Not Be Renewed." The item in question was concerned with Chesterfield Cigarette radio advertising—whether or not the Philadelphia Symphony Orchestra series would be continued when the current contract expires on February twenty-fourth.

Plainly, the "intelligentsia" are not prone to express their appreciation of what pleases them on the radio in terms of fan mail. Most of those who may be considered as coming under this head are people who have many interests and resources—busy people who yet have a little time now and again to turn the dial and seek for a bit of pleasant entertainment. When they do not get it—as happens all too often—their gorge rises and radio is cursed most enthusiastically for its remissness. When, on the other hand, a fine program comes to ear, such as that of the Philadelphia Symphony Orchestra and others, these same listeners are content to lean back and enjoy it, but never a pen put to paper to say so.

Of course, some (and the writer is one) think the advertisers place too much stress upon the importance of fan mail. Why should one write to a radio program-maker every time an offering pleases him, any more than he should write to thank every author, poet, painter, musician, etc., whose contributions give delight? Life would become a burden unbearable, with at least one case of writer's cramp in every home.

Yet might it not be well to extend ourselves just a little now and then, particularly when encouragement of a good thing is clearly needed? Let us at least be as free to praise as to condemn, and if this entails a written as well as vocal word, then by all means buy a bottle of ink.



JOURNAL READERS will do themselves a service by reading without delay John Tasker Howard's newest volume, a biography of Stephen Foster, whom he styles "America's Troubadour." The picture—and one feels it must be as true as it is engaging—of this little-known singer of songs is presented with rarest delicacy and sympathy. The biographer brings every possible ray of light to play upon his subject, with the result that Stephen Foster *lives* before the reader.

Of the Foster works, Mr. Howard says: "The significance of Foster's songs has been appreciated only in recent years. . . . The prospect of immortality for his songs never occurred to Foster himself. . . . Many of the songs are now eighty years old, and the best of them are more alive than ever. Within the last quarter of a century musicians, as well as laymen, have come to realize they are a genuine folk expression. . . ."

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Dawn of Peace.....	D'Ippolito	.60

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TWO-PART (S. A.):

Let's Go! America.....	Logan	.12
Lena and Hans.....	Van Norman	.12
March	Creighton	.12
Rollin' Along.....	Zamecnik	.12
If You Can't Sing, Whistle.....	Blight	.12
Bells of the Sea.....	Solman	.12
I Hear The Bees A-Humming.....	Zamecnik	.12
Neapolitan Nights	Zamecnik	.12
Just For Today.....	Seaver	.12
Prayer Perfect (Easter).....	Stenson	.12
Monkey Man	Lee	.12

THREE-PART (T. B. B.):

Pickin' Cotton	Wellesley	.12
Little Lesson in Philosophy.....	Van Norman	.12
The Open Road.....	Zamecnik	.12
Sing Me A Chantey With A Yo-Ho-Ho.....	Wellesley	.12
The Vesper Bells Are Ringing.....	Van Norman	.12

FOUR-PART MALE:

Felix The Cat.....	Wendling	.15
Cinderella's Wedding Day.....	Cobey	.15
Nola	Arndt	.15
Rosita	Dupont	.15
A Quartet Rehearsal.....	O'Hara	.25
The Side-Show Minstrels.....	O'Hara	.25
Madrid	DeFrancesco	.15

THREE-PART (S. S. A.):

Waitin' In The Shadows.....	Wellesley	.15
Indian Dawn.....	Zamecnik	.15
The Little Old Garden.....	Hewitt	.15
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I Love a Little Cottage.....	O'Hara	.15

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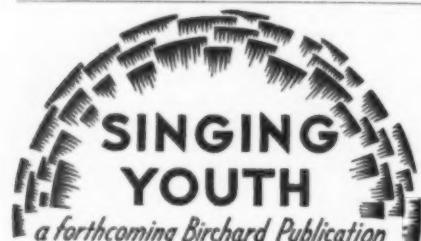
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simplicity, it is written in a form that would prove the height of monotony in anything but a masterpiece. One need but listen to the countless distortions of Foster's song on the radio, in the motion picture theatres, and in numerous potpourris to realize that it should never be taken from its simple setting—that reharmonization fails to richen it, and merely makes a gaudy chromo out of a simple, truthful pen and ink drawing."

The very fact that the Foster songs are so much better known than their composer, is proof to the biographer that they are truly *folk songs*. They express not only the composer's personal feelings, but, as the biographer writes of "Old Folks At Home," they "appeal to

the fundamental emotions"—their "simple, homely sentiments embody longings that are shared by rich and poor, by the weak as well as the strong." And of what else are folk songs made?

AH! Beautiful Isle of Somewhere! Late headline reads: "Insull to quit Greece by Air for 'Somewhere'." Previously we read of his petition for refuge on one of the Greek isles; again, of his desire to rest his fugitive form on Albanian soil.

According to our Encyclopedia, the Albanians are, among other things, "half-civilized mountaineers, living constantly under arms." From Greece to Albania—out of the frying pan into the fire, as it were.

High School Students' Solo Singing Competitions

Under the auspices of the M.S.N.C. Committee on Vocal Affairs and the American Academy of Teachers of Singing, with cooperation of the Chicago Council of Teachers of Singing.

1934 Final Competition—Chicago, April 11

THE senior high school students' solo singing competition will be held at the Music Supervisors Conference at Chicago, Illinois, at 10:15 A. M., Wednesday, April 11.

Any boy or girl who received an honor rating at the preliminary competitions held by the Sectional Conferences will be eligible to compete in the final competition even though not registered in high school this academic year.

There will be no Preliminary Competitions held in Chicago during Conference Week.

Any eligible competitor intending to enter the final competition must register with the Music Supervisors National Conference, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois, not later than March 10. Registration blanks will be forwarded to competitors upon request made to the Conference office.

An entrance fee of one dollar shall be paid by each competitor.

Each competitor must send to the Conference office, prior to April 1, 1934, the formal registration entrance fee and certificate showing an honor grade received at the preliminary competition. Address all correspondence regarding registration to the Solo Singing Competition Committee, care of Music Supervisors National Conference, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

Each competitor shall sing two songs—one chosen by the Vocal Affairs Committee and the American Academy of Teachers of Singing—the other chosen by the competitor. Each competitor must supply one copy of the song of his choice for the use of the judges. He need not supply a copy of the required song.

The competitors will sing in the order of numbers drawn by lot in each voice classification. The order of the competitions shall be altos, sopranos, basses and tenors.

The required songs are listed below:

SOPRANO

The Lotus Flower—Schumann [G. Schirmer, Inc.]

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The Maid Sings Light—MacDowell [A. P. Schmidt Co.]

CONTRALTO

My Laddie—Thayer [G. Schirmer, Inc.]

or

The Silver Ring—Chaminade [G. Schirmer, Inc.]

TENOR

Where'er You Walk—Handel [Oliver Ditson Co.]

or

The Open Road—Stickles [Oliver Ditson Co.]

BASS

The Two Grenadiers—Schumann [Carl Fischer]

or

Under the Rose—Fisher [Oliver Ditson Co.]

The singer may choose the key best adapted to the voice.

The management of the competition will provide an official accompanist who will play for competitors who require the services of an accompanist. The competitor may provide his own accompanist if he so chooses. Appointment for rehearsal with the official accompanist should be made several hours prior to the competition at the Conference headquarters in the Stevens Hotel.

There shall be six judges, appointed by the committee representing the National Conference and the American Academy of Teachers of Singing—two from the American Academy of Teachers of Singing, two from the National Conference and two from the Chicago Council of Teachers of Singing. The latter organization has been invited to coöperate with the Conference and the Academy in this competition.

The singers shall be ranked according to merit irrespective of voice classification.

The five competitors receiving the highest honor grade will be awarded a full free scholarship for one year in one

of the following schools: The Eastman School of Music, Rochester, New York; the New England Conservatory of Music, Boston, Massachusetts; The Institute of Musical Art of the Juilliard School of Music, New York, N.Y.; The Cincinnati Conservatory of Music, Cincinnati, Ohio; and the Denver College of Music, Denver, Colorado.

National Broadcast of Ensemble Contest Music

ON February 23 at 3 o'clock E.S.T., a woodwind ensemble from the Oberlin Conservatory of Music, under the direction of George E. Waln, Instructor of Woodwinds, will broadcast a half-hour program which will include the required music for the woodwind quintet competition-festival, to be held in Chicago in connection with the biennial meeting of the Music Supervisors National Conference. Following is the personnel of the ensemble: Ruth Freeman, flute, Cleveland, Ohio; Joe Friedman, oboe, Cleveland, Ohio; Kenneth Dustman, horn, Flint, Mich.; Richard Barron, bassoon, Santa Ana, Calif.; George E. Waln, clarinet; Wm. K. Breckenridge, accompanist.

The broadcast program:

Gypsy Dance—Franz Danzi (Quintet).
Aubade—DeWailly (Flute, Oboe, Clarinet).
Andante and Scherzo—Ganne (Flute and Piano).
Suite Op. 57—Lefebvre (Quintet).
Lamento and Tarentelle—Grovez (Clarinet and Piano).
Introduction and Scherzo—Edward Turecek (Quintet).

The competition-festival, which is scheduled for April 9 and 10 in Chicago, will include events for four types of ensembles: String quartet, woodwind quartet, woodwind quintet and brass sextet. (Further details are given elsewhere in this issue.)

Mr. Waln, who has been appointed director of the quintet division of the Competition-Festival, states that the facilities of the Columbia chain are provided through Prof. Don Morrison, Radio Director of the Ohio Music Education Association. We are certain that Mr. Waln and Mr. Morrison would welcome your comments on the broadcast, and it is hoped that directors and students who plan to participate in the contest will arrange to listen to the program under conditions which are most favorable from an educational standpoint.

1934 National Orchestra Contests
Ottawa, Kansas, May 24-26

AT the mid-winter meeting of the officers of the National School Orchestra Association the invitation of Ottawa, Kansas, was accepted for the 1934 Contests. Dates: May 24, 25, 26. Further announcement will be published in the next Journal. Applications for entry, music lists, etc., may be secured from the M.S.N.C. office, headquarters for the Contest Committee, 64 East Jackson Blvd., Chicago, Illinois.

The annual meeting of the National School Orchestra Association will be held in Chicago at the time of the biennial meeting of the Music Supervisors National Conference, probably Tuesday April 10.

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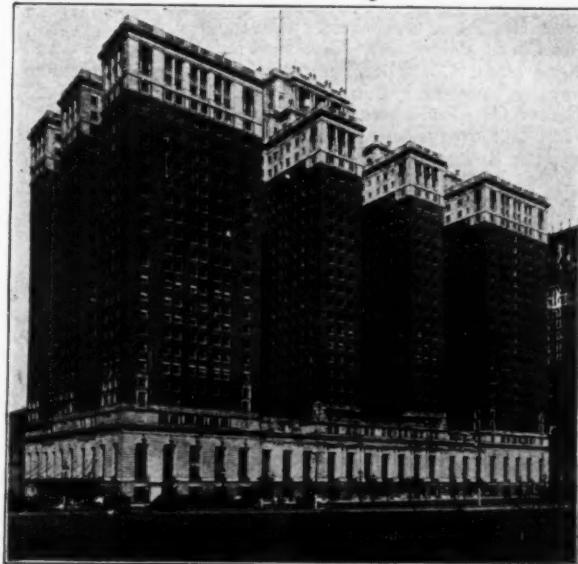
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Enthusiasm—the Success Maker and the National Conference

ONE of the most fascinating things to everybody is any presentation which endeavors to give a clue to the secret of the success of great people. Regardless of the attributes to which success is ascribed in biographies, autobiographies or inspiring analyses, one usually can discover an undercurrent of enthusiasm pushing each successful life along to triumph after triumph. Today,

experimenters are striving to effect a rocket ship that can be sped on its way by continued propulsions. Successful lives compared with other lives are much like such a perfected rocket ship as compared with the sky rocket. It is very easy for a burst of enthusiasm to start a career upward but unless there is a sustained propulsion, there soon will be a downward arc in a cold and empty shell of life.

We can not help but come to this philosophical bit of thought as we think ahead to the Music Supervisors National Conference this coming Spring in Chicago. There is no better way of being sure of well-guided and sustained enthusiasm in school music work than to attend and take an active part in each National Conference. The Conference is sure to give the music educators in schools new ideas, new inspiration and perhaps may bring to fruition worth while things which have been in thought.

Likewise, it is vital to every institution and organization serving educational music interests throughout the country that they have representatives attending the Music Supervisors National Conference. They can best serve the interests of the school music educator by keeping in close touch with the latest and best ideas and procedures evolved for making music an integral part of the lives of citizens in the making.

The National Conference also offers these organizations an unsurpassed opportunity to place their school music materials before those whom they would like to have adopt them. Happily for exhibitors, a chance to see their wares is counted a feature of great interest by many attending the Conference. This sincere interest in exhibited materials upon the part of thousands who have attended National Conferences in the past has been of great benefit to the Conferences since it has resulted in the sales of exhibit space to such an extent that the Music

CONTINUED ON PAGE SIXTY-TWO

1934 Exhibitors

AT this early date, it is not possible to give a complete list of all who will exhibit at the Music Supervisors National Conference, but already there is definite assurance that the exhibitors listed at the left will be on hand.

A Conference Social Highlight

THE entire Conference membership is cordially invited to attend the Exhibitors Cotillion beginning at 11 o'clock on Monday night, April 9th, at the Music Supervisors National Conference. There will be dancing and light refreshments, and a committee of young people will act as ushers to see that everybody gets a chance to become acquainted. It is the purpose to have the executives and other celebrities of the National and Sectional Conferences present and thus right at the very beginning of the Conference there will be opportunity for everyone to get acquainted all around.

The Exhibitors Association is happy to have the privilege of acting as the host of this social gathering and the plans under way give promise that those who attend "will find it good to have been there."

Exhibitors at the Chicago Conference—April 8-13

(Preliminary Listing)

Allyn & Bacon, Publishers. Chicago.....	519A
American Book Company, Publishers. New York.....	521A
Associated Music Publishers, Inc., Publishers and Agents. New York.....	536A
Birchard & Co., C. C., Publishers. Boston.....	537A
Boston Music Company, The, Publishers. Boston.....	537A
Buescher Band Instrument Co., Manufacturers. Elkhart, Ind.....	509A
Bullis, Carleton, Publisher. Cleveland, Ohio.....	534A
Conn, Ltd., C. G., Manufacturers. Elkhart, Ind.....	556
Curtis Class Piano Course, Publisher. Chicago.....	502
Denison & Co., T. S., Publishers. Chicago.....	551A
Diver Music Co., George C., Instrument Dealers. Chicago.....	535A
Ditson Co., Inc., Oliver, Publishers. Boston.....	512
Educational Music Bureau, Inc., School Music Supplies. Chicago.....	505A-507A
Elkhart Band Instrument Co., Manufacturers. Elkhart, Ind.....	509A
Estey Organ Corporation. Brattleboro, Vt.....	519
Fillmore Music House, Publishers. Cincinnati.....	561A
Fischer, Inc., Carl, Publishers. New York.....	513A
Fischer & Bro., J., Publishers. New York.....	532A
FitzSimons Co., Inc., H. T., School Music Publishers. Chicago.....	560
Fox Publishing Co., Sam, Publishers. Cleveland.....	520A
Galaxy Music Corp., Publishers. New York.....	536A
Gamble Hinged Music Co., Publishers and Supply House. Chicago.....	504-5-7
Ginn & Company, Publishers, Boston.....	528A
Hall & McCreary Co., Publishers. Chicago.....	528A
Hinds, Hayden & Eldredge, Inc., Publishers. New York.....	532A
Hoffman Co., The Raymond A., Publishers. Chicago.....	502A
Hohner, Inc., M., Manufacturers. New York.....	533
Holton & Co., Frank, Manufacturers. Elkhorn, Wis.....	536
Huntzinger, Inc., R. L., Publisher. Cincinnati.....	557A
Indiana Band Instrument Co., The, Manufacturers. Elkhart, Ind.....	526A
Kimball Co., W. W., Manufacturers. Chicago.....	534
Leedy Manufacturing Co., Manufacturers. Elkhart, Ind.....	556
Lewis & Son, Wm., Instrument Dealers. Chicago.....	530A
Lorenz Publishing Co., Publishers. Chicago.....	560A
Ludwig & Ludwig, Manufacturers. Chicago.....	504-5-7
Lyon & Healy, Inc., School Music Supplies. Chicago.....	512A
Martin Band Instrument Co., The, Manufacturers. Elkhart, Ind.....	550A
Miessner Institute of Music, Publishers. Chicago.....	561
Music Service, Publishers. New York.....	532
Oxford University Press (See Carl Fischer, Inc.).....	513A
Pan-American Band Instrument & Case Co., Manufacturers. Elkhart, Ind.....	556
Pedler & Co., Inc., Harry, Manufacturers. Elkhart, Ind.....	526A
Presser Co., Theodore, Publishers. Philadelphia.....	539A
RCA Victor Co., Inc., Manufacturers. Camden, N. J.....	513
Ricordi & Co., Inc., G., Publishers. New York.....	517A
Rubank, Inc., Publishers. Chicago.....	533A
Schirmer Music Co., E. C., Publishers and Supply House. Boston.....	504A
Schirmer, Inc., G., Publishers. New York.....	556A
Schmidt Co., The Arthur P., Publishers. Boston.....	523A
Shepherd, Robert L., Publishers. Chicago.....	529
Silver, Burdett & Co., Educational Publishers. Newark, N. J.....	553A
Summy Co., Clayton F., Publishers. Chicago.....	509
White Co., The H. N., Manufacturers. Cleveland.....	515A
Willis Music Company, The, Publishers and Dealers. Cincinnati.....	557A
Witmark & Sons, M., Publishers. New York.....	557
Wood Music Co., The B. F., Publishers. Boston.....	509
York Band Instrument Co., Manufacturers. Grand Rapids, Mich.....	537

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CANTATAS

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....Exodus—S. A. I. B., solo voices and orchestra	1.00
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....O Little Star (Swedish folk tune)	.15
....Short'nin' Bread	.16

S. A. B.

....By A Lonely River (C [#] Minor Waltz)	.15
....Chimes Of Spring (New arrangement)	.15
....Galway Piper (Irish folk song)	.15
....Golden Glow (A _b Major Waltz)	.15
....Grapevine Swing	.15
....Marines' Hymn (New arrangement)	.15

T. T. B. B.

....Banjo Sam	.12
....Dear Little Boy of Mine	.15
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Education Exhibitors Association usually is able to present to the National Conference Treasury a check running into four figures toward the expenses of the Conference. (The Exhibitors Association handles all the details with regard to the sale of exhibit space and after deducting the current expenses, turns the proceeds from the sale of exhibit space over to the Conference Treasury.)

Everybody wants the Conference this year to be an outstanding demonstration of the great part that music plays in the educational program of today, so therefore everyone should be enthusiastic

about the Conference. Make it a part of your personal contribution to the success of the Conference to urge the publishers, instrument makers and music supply houses with which you come in contact to exhibit at the M. S. N. C. in Chicago this April. The Conference is most beneficent in its reciprocity and, in preparing for it and in attending it with enthusiasm, we are bound to come away from it with a good measure of the enthusiasm that is so necessary to furnish the propulsion that will carry us on to success with our own individual undertakings.

National Instrumental Ensemble Competition-Festival

CHICAGO, APRIL 9-10, 1934

THIS event, which will be held in connection with the biennial meeting of the Music Supervisors National Conference, is under the direction of the National School Band and Orchestra Associations, in coöperation with the M.S.N.C. Committee on Instrumental Affairs.

According to the present plan, the contests will be held at or near the Stevens Hotel, Monday, April 9. Rehearsals of the multiple ensembles, which will include all groups placing in the higher ratings, will be held on Tuesday, April 10, with the final concert the evening of April 10 in the Grand Ballroom of the Stevens Hotel. Each multiple ensemble will play a group of numbers selected from the contest pieces as announced.

Directors for the four contests have been named as follows:

String Quartets—Adam P. Lesinsky, Whiting, Indiana.

Woodwind Quartets—Otto J. Kraushaar, Waupun, Wisconsin.

Woodwind Quintets—George E. Waln, Oberlin, Ohio.

Brass Sextets—J. J. Tallmadge, Maywood, Illinois.

The following have been invited to be guest conductors of the multiple ensembles for the evening concerts:

Strings—George Dasch, Director, Chicago Little Symphony Orchestra.

Brass—A. A. Harding, Director, University of Illinois Bands, Urbana.

Woodwinds (quartets)—Lee M. Lockhart, Director of Instrumental Music, Pittsburgh Public Schools, Pittsburgh, Pa.

Woodwinds (quintets)—Georges Barrère, eminent flutist, composer and conductor, New York City.

The judges for the contests will be chosen from a list which includes leading authorities in the field of instrumental music.

The rating system of judging will be used, with five divisions. Groups placing in the first three divisions will be invited to participate in the massed performance. The contest is open to ensembles in high schools throughout the country whether or not the groups have competed in state contests, but all entries must be members of the National School Band Association or the National School Orchestra Association.

ciation. The entry fee is \$1.00 per member. These fees will be used to finance the contests and awards. The time for filing entries has been extended until March 15.

Arrangements will be made for low-priced accommodations in Chicago for all contestants. Contestants should plan to arrive in Chicago not later than Monday morning, and to leave not later than midnight Tuesday. (Note: This corrects the statement in paragraph seven of the official contest announcement folder, which gives Tuesday morning as the arrival time, instead of Monday.)

Each ensemble must prepare the four numbers as listed, but only one will be chosen for the contest. In addition each ensemble will play a selection of its own choosing.

WOODWIND QUARTET

1. Turechek—Divertissement (F Minor). (W)
2. Silcher—Loreley—Paraphrase (arr. A. E. Harris). (CB)
3. Schumann—Scenes from Childhood. Harvest—Song in Canon Form—Sicilienne Fugue. (W)
4. Laube—Alsatian Dance (arr. A. E. Harris). (CB)

WOODWIND QUINTET

1. Beethoven—Adagio and Minuetto from Sonata Op. 2 No. 1. (W)
2. Franz Danzi—Gypsy Dance. (CF)
3. Lefebvre—Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale. (Im)
4. Turechek—Introduction and Scherzo. (W)

BRASS SEXTET

1. Verdi—Triumphal March from Aida. (W)
2. Tallmadge—Fantasie, Rain. (W)
3. Gault—Serenade for Brass Sextet. (Dix)
4. Oskar Bohme—Brass Sextet in Four Parts, Opus 30. (Publisher to be announced.)

STRING QUARTET

Selected from Gamble's Program Series for Strings—Program V.

1. Beethoven—Quartet No. 1, Op. 18, No. 1. Allegro con brio.
2. Tchaikowsky—Quartet in D Major, Op. 11. Andante Cantabile.
3. Haydn—Quartet in G Major, Op. 54, No. 1. Menuetto.
4. Mozart—Quartet in G Major, No. XIV. Molto Allegro.

For information folder and application blanks address the Joint Committee, 64 East Jackson Blvd., Suite 840, Chicago, Illinois.

Bandsmen Convene at Urbana

THE National Band Clinic and annual meeting of the National School Band Association held at Urbana, Illinois, January 4, 5 and 6 broke all records for attendance and interest. The registration totaled 161, with sixteen states represented. This event, the fifth annual bandmasters conference sponsored by the University of Illinois, was the third National Band Clinic presented through the coöperation of the University and the National School Band Association, with the coöperation of the Band Division of the Instrumental Affairs Committee of the M.S.N.C.

Austin A. Harding, Director of the University Bands, and A. R. McAllister, President of the N.S.B.A., collaborated in building and carrying out the fine program, which occupied every waking hour of the three days—and, indeed, left very few sleeping hours so rich was the feast and so interested the participants. For the clinic sessions there were three bands: The University Concert Band directed by Mr. Harding, University Regimental Band directed by Raymond F. Dvorak, assistant to Mr. Harding, and the Clinic Band. The latter, a new feature of the Clinic, was furnished through the courtesy of the Illinois School Band Association, G. W. Patrick, President. Prepared papers, demonstrations and discussions were interspersed with the playing of national contest selections and the reading of new compositions and arrangements. The list of conductors and guest conductors included: Frank Simon, Director Armcro Band, Middletown, Ohio; W. H. Bickett, Director, Leland Stanford University Band; Glenn C. Bainum, Director, Northwestern University Band; V. J. Grabel, Director, Chicago Concert Band; Harold Bachman, Director Bachman's Million Dollar Band, Chicago. In addition many of the band leaders present were called to take the baton for one or more numbers.

An added feature was the recital given by the Artists Quintet from Bachman's Million Dollar Band, which played the required selections for the National Instrumental Ensemble Competition-Festival to be held in Chicago in connection with the National Conference biennial meeting (April 9 and 10). It is regretted that lack of space prevents detailed comment on the many other contributions which deserve mention. Without question, the Clinic serves a purpose of vital importance both educational and inspirational. Mr. Harding, Mr. McAllister and their co-workers are to be congratulated on the success of the event and the far-reaching benefits resulting.

National Band Contest at Des Moines May 31, June 1, 2

At the annual business meeting of the National School Band Association, the invitation of Des Moines, Iowa, to hold the National Contests at that city on May 31, June 1 and 2 was accepted. The proposal to hold National School Band Contests biennially after 1935 was acted upon favorably. It was left with the officers of the School Band and Orchestra Associations and the Committee on Instrumental Af-



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